THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE **SEVENTH** DOCTOR



STORIES 144-146

TIME AND THE RANI, PARADISE TOWERS AND DELTA AND THE BANNERMEN









BBC

panini magazines

BBC

DOCTOR WHO

THE COMPLETE HISTORY

TIME AND THE RANI

PARADISE TOWERS

DELTA AND THE BANNERMEN

BBC DOCTOR WHO

THE COMPLETE HISTORY

EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR McGOWN
WITH THANKS TO DAVID BRUNT, PAUL CONDON, JAMES DUDLEY, DAVID J HOWE, NIC HUBBARD, UNA McCORMACK, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, JULIE ROGERS, JAN VINCENT RUDZKI, EDWARD RUSSELL, GARY RUSSELL, JIM SANGSTER, STEPHEN JAMES WALKER, JO WARE, MARTIN WIGGINS, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK
MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Partwork Authority,
Marketing and Distribution :
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED

© 2016 Panini UK Ltd

The editor's policy is to use papers that are natural, renewable and recyclable products and made from wood grown in sustainable forests. The logging and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under license. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. All images © BBC. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead person or institutions is intended and any such similarity is purely coincidental. Nothing printed within this publication may be reproduced in any means in whole or part without the written permission of the publisher. This publication may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.

Contents

1987 SERIES

6 OVERVIEW

TIME AND THE RANI

18 INTRODUCTION
20 STORY
24 PRE-PRODUCTION
38 PRODUCTION
48 POST-PRODUCTION
51 PUBLICITY
53 BROADCAST
57 MERCHANDISE
59 CAST AND CREDITS
60 PROFILE

PARADISE TOWERS

68 INTRODUCTION
70 STORY
74 PRE-PRODUCTION
84 PRODUCTION
92 POST-PRODUCTION
96 PUBLICITY
97 BROADCAST
100 MERCHANDISE
103 CAST AND CREDITS
104 PROFILE

DELTA AND THE BANNERMEN

110 INTRODUCTION
112 STORY
116 PRE-PRODUCTION
126 PRODUCTION
134 POST-PRODUCTION
138 PUBLICITY
140 BROADCAST
142 MERCHANDISE
144 CAST AND CREDITS
146 PROFILE

148 INDEX



Welcome

The regeneration of the Doctor is always a special and exciting time. It can also be tinged with sadness and trepidation as we are having to say goodbye to someone whom we have grown to know and like, and hello to some completely new fellow we know nothing about.

The unfortunate circumstances surrounding Colin Baker's abrupt dismissal from the role of the Doctor make the introduction of Sylvester McCoy as the Seventh Doctor a somewhat unusual event – even for a regeneration. Although offered the chance to return for one final story, Colin understandably declined. This left the *Doctor Who* production team with the dilemma of how to introduce the new Doctor without having the previous actor present for the regeneration. Their solution – putting a blond curly wig on Sylvester and turning his face away from the camera – was only partially successful.

Having the regeneration at the very start of a story, rather than at the climax, as has usually been the case, also made this an unusual handover. We'd seen the Second Doctor begin to change at the end of the epic *The War Games* [1969 – see Volume 14], but it wasn't until the opening of the next adventure, *Spearhead from Space* [1970 – see Volume 15], that we got to see the Third Doctor. For the preceding regeneration, and all those that followed up until the introduction of the Seventh Doctor, we had always, somewhat reassuringly, seen the Doctor's features transform before our eyes.

This was also the case when the Seventh Doctor regenerated into his Eighth incarnation in the *Doctor Who* TV Movie [1996 – see Volume 47], although this too was unusual in that the change took place mid-adventure.

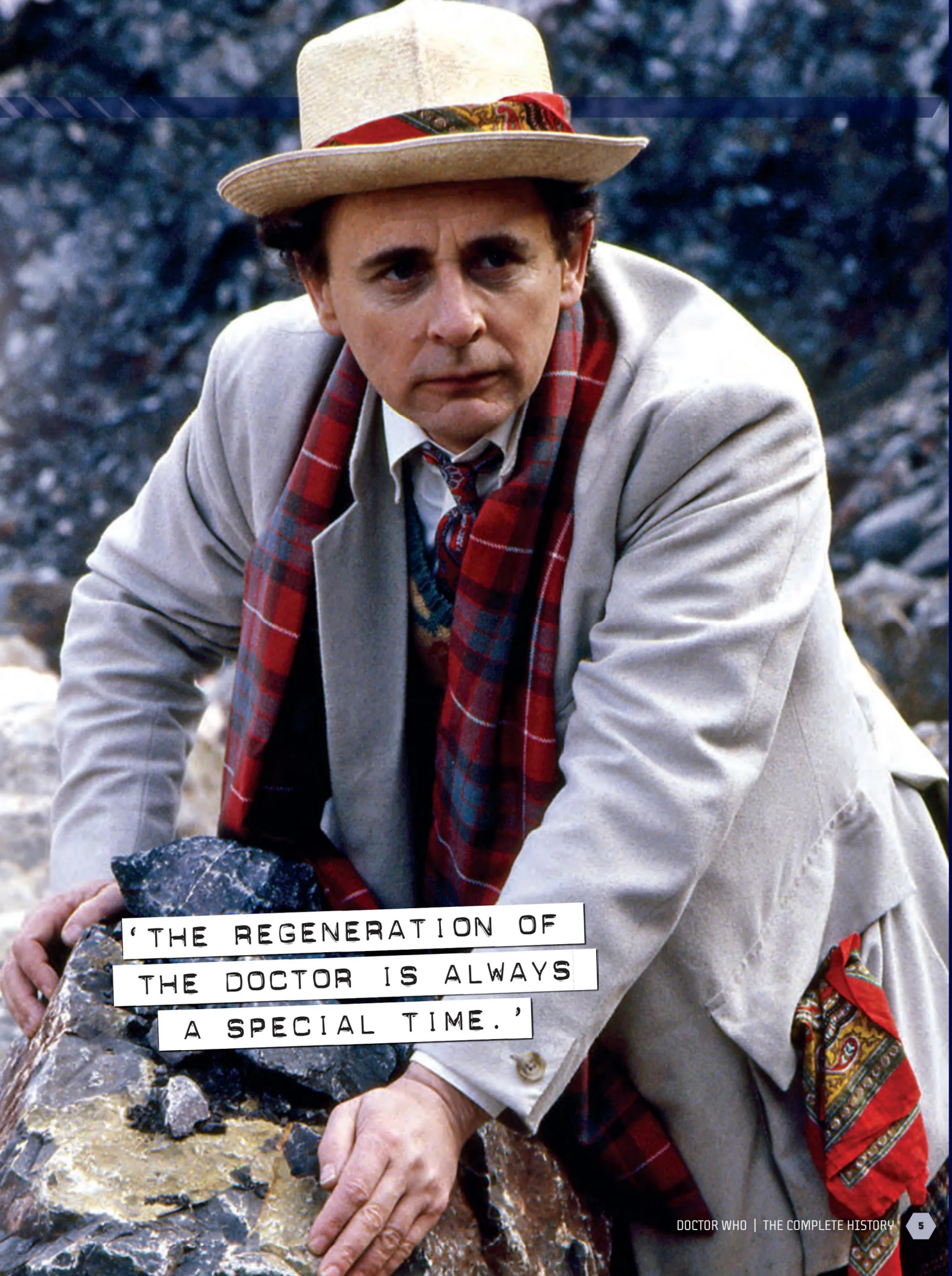
For our introduction to the Ninth Doctor in *Rose* [2005 – see Volume 48], he was already up and running, although there was a hint that his regeneration was quite recent. Little did we know at the time that he was not, as we naturally assumed, preceded by the Eighth Doctor. It was only in the 50th anniversary year in 2013 that we discovered that the Eighth Doctor had in fact regenerated into the previously unheard-of War Doctor, which was shown in the mini-episode *The Night of the Doctor*. Shortly after (for us, the audience, at least, but a very long time for him), we see the redeemed War Doctor begin his regeneration into the Ninth in the anniversary adventure *The Day of the Doctor* [2013 – see Volume 75].

Nobody saw that one coming!

John Ainsworth – Editor



Below: The War Doctor regenerates in *The Day of the Doctor*.



'THE REGENERATION OF THE DOCTOR IS ALWAYS A SPECIAL TIME.'

1987 series

- *Time and the Rani*
- *Paradise Towers*
- *Delta and the Bannermen*
- *Dragonfire*
(see Volume 44)

1987 series

The Doctor had stood trial and his sixth incarnation had been found guilty by the powers that be at the BBC, and so the 1987 series of *Doctor Who* found itself in the position of introducing a new Doctor from the outset. The series itself was on probation, dependent on good behaviour. Violent tendencies were discouraged and the show itself would be carefully monitored.

While an old hand – producer John Nathan-Turner – remained at the helm, he had a new script editor in Andrew Cartmel. Changes were obviously necessary in order to impress the top tier of BBC management and boost the ratings (which had taken a dip the previous year). The action stories with high body counts that had dominated the show before it was put on hiatus were obviously not the way to go, and so establishing a fresh tone and a new approach were high on Cartmel's agenda.

During the Seventh Doctor's début year there is an injection of whimsy and the show's writers create bespoke, offbeat



'DURING THE SEVENTH DOCTOR'S DÉBUT YEAR, THE SHOW'S WRITERS CREATE BESPOKE WORLDS.'

worlds, the workings of which which we weren't necessarily intended to think about beyond the confines of the episodes in which they appear. The societies we encounter in *Paradise Towers* [1987 – see page 66] and *Dragonfire* [1987 – see Volume 44], for example, don't survive too much scrutiny, but that is not really the point. We aren't expected to question the practicality of Kroagnon's enemies leaving what is left of him in the depths of Paradise Towers, but allowing him access to technology to synthesise a voice and transplant his brain into a new body. Nor do we really need to question how Kane managed to run a busy shopping centre with off-world visitors for 3,000 years but not pick up the news that his home planet is long dead. Instead, these strange worlds are created to explore ideas and characters with a somewhat heightened style.

Within these outlandish creations there are parallels with our own society. The wacky hierarchies of *Paradise Towers* examine the generation gap, satirise petty bureaucracy and contain a story

of personal redemption in the journey of Pex from cowardly braggart to genuine hero. The incongruity of young women being named after appliances, and the heightened nature of the rulebook obsessiveness of the caretakers, creates a deliberately skewed vision of twentieth-century Britain. Writer Stephen Wyatt has built his own playground with its own language patterns and dark corners – the recognisable is perverted, expectation is flummoxed and reality is painted in broader strokes and gaudier colours than has been attempted by the show before.

These stories genuinely go as 'out there' as they can, and some of the juxtapositions show *Doctor Who* at its most daring. Richard Briers as the Chief Caretaker of Paradise Towers is dressed as a 'little Hitler' – the most psychopathic jobsworth ever. In the next story, *Delta and the Bannermen* [1987 – see page 108], we encounter a Teddy Boy bounty hunter in a Butlin's laundry cupboard, and the season finale has a dragon lurking underneath the frozen food aisle of a space supermarket. Cartmel's fresh young team of writers are daring the audience to subsume themselves in the craziest of notions and enjoy the fun that comes with them. It's a zany contrast to the often po-faced macho aesthetic of the stories that had got the show into trouble a couple of years earlier.

Below: The red and blue Kangs of the female-centric *Paradise Towers*.



That's not to say that the programme eschews the action-packed or terrifying. The scares and violence are still there but many of them are blackly comedic – the cannibalistic old ladies of *Paradise Towers* end up as pairs of slippers sticking out from the back of the cleaning robots' trash trailers (though the scenes of them threatening Mel and Pex with kitchen knives would be problematic if attempted by the show today). *Delta and the Bannermen*'s bounty hunter gets a cute musical riff when all that's left after his disintegration is a pair of smoking blue suede shoes, and the black-clad, machine gun-wielding Bannermen are outfoxed by a shed full of the finest Welsh honey.

Playing it straight

To suggest this might be an overload of whimsy is to ignore those areas where the cast and production team play it totally straight. The Doctor's speech at the end of Part Two of *Delta and the Bannermen* displays a steely bravery and righteous indignation on the part of our hero. The effectiveness of this confrontation is aided by Don Henderson's performance as Gavrok: a coarse-voiced sadist chewing grotesquely on what looks like raw human flesh. Henderson, despite the holiday camp, exaggerated Welshness and comedy characters that surround him, plays the whole thing completely straight and so is a terrifying, menacing opponent. His equal in the plausible villain stakes, Edward Peel's Kane in *Dragonfire*, has an iciness that reflects the story's setting and



again provides a solid, palpable threat where elsewhere there is outlandishness.

And despite this deliberate policy of flirting with the bizarre, there is certainly an effort on the part of the creative talents driving the show to parade their highbrow influences or classic credentials. The milk bar in *Dragonfire* is an attempt to do the *Star Wars* cantina on a television budget, the ANT hunt is a bold attempt to mimic *Aliens* in a TV studio, and Kane's gruesome death echoes the fates of the villains in *Raiders of the Lost Ark*. The villainous Kane is named after the eponymous 'citizen' of the 1941 Orson Welles movie, which is usually at the top of any industry list featuring the greatest films of all time. Glitz's ship the *Nosferatu* owes its monicker to FW Murnau's 1922 film retelling of the Dracula story. If the viewer is aware that Pudovkin, Belazs, Kracauer and others get their names from film theorists or pioneers, then it becomes clear that the geeks have taken over the asylum. There's a serious intent behind the name-dropping though – a bunch of young turks are trying to invigorate an unloved series by invoking very serious practitioners.

Cartmel later admitted, not altogether glibly, that he wanted to bring down the government with his *Doctor Who* stories. Although his political fables become more pronounced in later years, he sows the seeds here. The colour codes of the Kangs are an obvious parallel with those adopted by the three main political parties in the UK. In *Delta and the Bannermen,* actor Brian Hibbard's decision to give his bounty

Above: Coarse-voiced sadist Gavrok in *Delta and the Bannermen.*



'A CONFLUENCE OF STYLES GIVES THE WHOLE SEASON A SLIGHTLY SCHIZOPHRENIC FEEL.'



Left: The Doctor comes to Mel's rescue in *Paradise Towers*.

hunter, Keillor, a South African accent has obvious resonance with a late 1980s audience – the apartheid regime found that country a ripe target for satirists.

Abstract societies, larger-than-life characters, Sylvester McCoy from *Tiswas* and Bonnie Langford gallivanting about – it's fair to say that there is no other series in the show's run that is quite like the 1987 series. Even the most traditional story, *Time and the Rani* [1987 – see page 16], too advanced in development for Cartmel to alter it to his way of storytelling, features the lead villain transforming herself into a spoof of the Doctor's companion.

Uncertain and breathtaking

There is a confluence of styles this year that is never quite replicated, giving the whole season a slightly schizophrenic feel which is at turns uncertain and then breathtaking. Take *Delta and the Bannermen* – because it is set in a tatty holiday camp it is easy to think of it as somewhat light and rompy, but the story's bad guys are actually ruthless ethnic cleansers. There is a serious undercurrent to the script despite its comedy American investigators and hokey period setting: the Doctor is actually attempting to prevent a genocide. And lest we forget, the adorable Murray the bus driver and his likeable bunch of Navarino tourists are horribly murdered, whereafter Mel has a gun held to her head. She is rescued by comedy Welshman Mr Burton, but even he is more than he seems. Despite his comical outbursts and allusions to space buns and tea it's hinted that he's something of a war hero who won't abandon his post, and he puts himself in harm's way to stop Gavrok butchering the Doctor's companion. That actor Richard Davies is equally as skilled at the comedic



Right: A true cliffhanger for the Doctor in *Dragonfire*.

and heroic aspects of his character means that the varying tones within the story are successfully melded. Even the controversial casting of Ken Dodd, removed from the context of the time and the contemporary negative press reports, actually comes across as a fun performance which is cut short by a moment of shocking brutality. Although the show doesn't always take itself seriously, it makes sure that it does when it really needs to.

Comical and serious

This mix of the comical and the serious is no more perfectly personified than with the Doctor himself. Having dispensed with Colin Baker's Sixth Doctor – a forthright, testy interpretation of the role which echoed many of the qualities possessed by William Hartnell's First Doctor – the series now finds itself with a Doctor who is obviously influenced by Hartnell's successor, Patrick Troughton. Diminutive, quizzical, eccentric and yet with an underlying gravity and pathos,

Below: The Rani disguises herself as Mel in *Time and the Rani*.



Sylvester McCoy's Doctor takes the show in a different direction from the one of his predecessor. In fact, this slightly offbeat Doctor almost dictates the style of the stories in which he features. It's difficult to imagine *Paradise Towers* or *Delta and the Bannermen* lending themselves comfortably to anyone else's interpretation of the leading role. This Doctor, who picks up pieces of technology and plays the spoons with them, or who hangs off his umbrella in a foolhardy attempt at exploration, has crazy, improvisational characteristics which are reflected in his stories. The Seventh Doctor is very at home manipulating the rule-bound caretakers in one of the first showpiece scenes of the era, where he contrives his escape based on the ridiculous regimens of Paradise Towers' elite of jobsworths. The clumsy way in which he tries to comfort a broken-hearted Ray at the end of Part One of *Delta and the Bannermen* perfectly encapsulates how this Doctor's empathic nature is at odds with his social awkwardness.

These scenes showcase an actor becoming at ease with a character who, in his first story, isn't quite there. This is natural enough – post-regeneration trauma is not unusual for the show and the Doctor we see in his first story is rarely the one we end up with. The Sixth Doctor spends his début adventure prickly and dangerous, the Fifth is largely unconscious during his first two episodes, and the Fourth is unpredictable and all over the place in *Robot* [1974/5 – see Volume 22]. The Third Doctor barely speaks during his premiere appearance and the Second arrives deliberately evasive and manipulative, not even agreeing to admit he actually *is* the Doctor. So, although beset by confusions and malapropisms, the Seventh actually gets to enjoy a lot more of his first story centre stage than his predecessors.

And for a Doctor who will later state how much he hates unrequited love, he encounters his fair share this year – Ray has to make do with Billy's bike because the man himself has gone to extreme lengths to show his devotion to Delta, and both Belazs and Kane are motivated by frustrated affections.

In fact, affairs of the heart, an area that *Doctor Who* has often steered clear of, are quite important in this era of the show, with new companion Ace's burgeoning

Below: Billy falls for the alien Delta in *Delta and the Bannermen*.





Above: Belazs and Kane in *Dragonfire*.

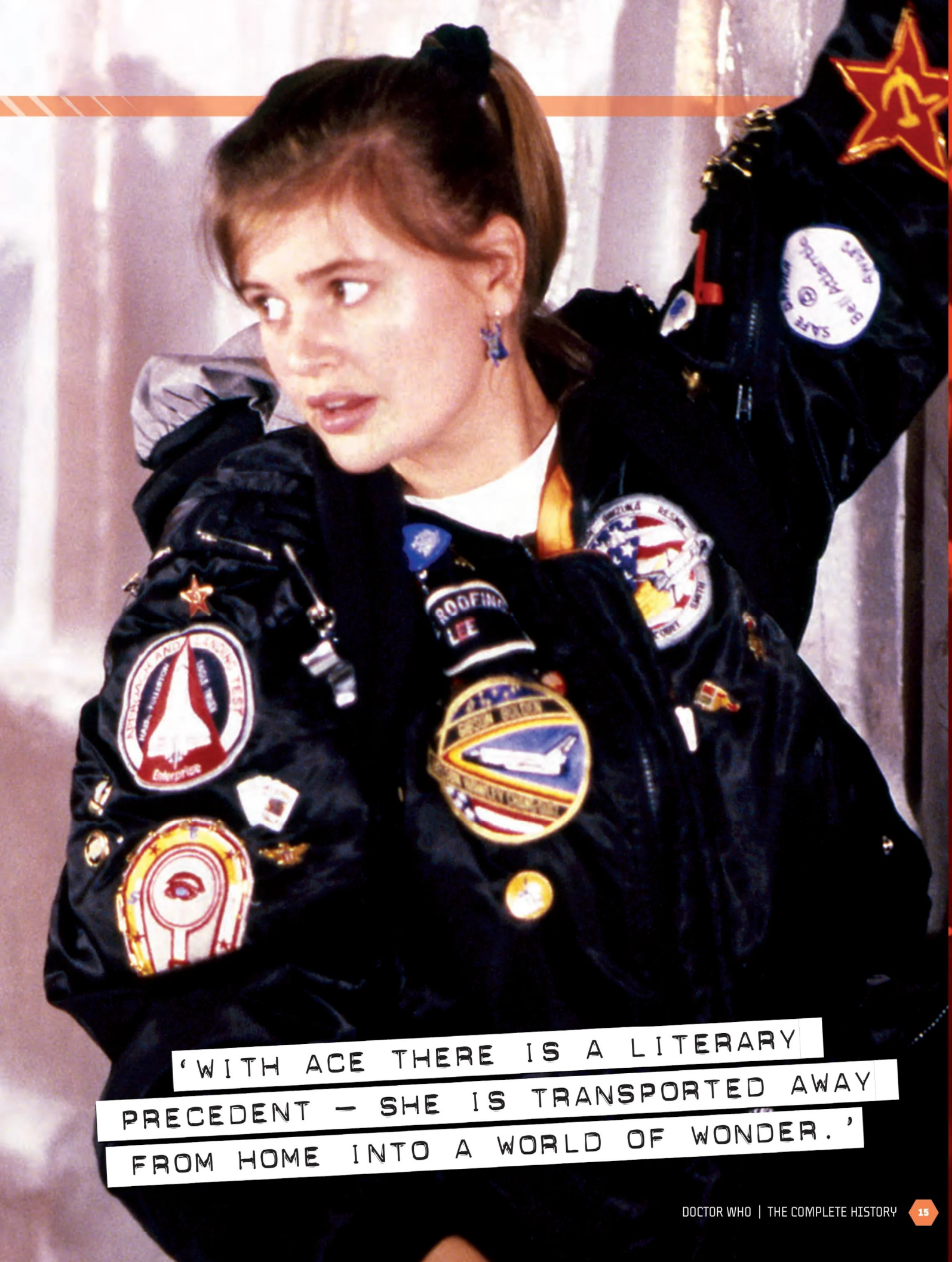
sexuality becoming a subtle running theme. Women feature heavily – though after the return of the Rani and a fairly traditional storyline reminiscent of those from the previous year (thanks largely to the very recognisable voices of established writers Pip and Jane Baker in the dialogue) there is a sense throughout of a new, progressive voice trying to break out. The Rani's version of female empowerment is of the vampish kind we have seen before, but other female characters this year come with different shading. Aside from Pex and the Caretakers, everyone in *Paradise Towers* is a woman – the Kangs may be naïve but they have an instinctive intelligence and are brave and likeable. Delta is the last of her kind, a strong and driven female who is the key to the continuation of her species, and the capable Ray is a more likeable and down-to-earth counterpart to her alien pluck. In *Dragonfire,* Belazs gets an interesting backstory of squandered youth and lost love but this is nothing compared to the one given to Ace, the new companion who becomes the defining female of the era. Bonnie Langford's plucky, adventurous Mel gives way to this strong-minded, determined new heroine who nonetheless has signs of emotional damage and baggage. She is a brave and sophisticated attempt to create a teenage delinquent who is a heroine, and to have a central character who is somewhat screwed up.

An Ace companion

Throughout the show's history there has been an attempt to get away from the stereotype of the screaming companion. With Ace there is a literary precedent – she's even called Dorothy and, like her counterpart in *The Wizard of Oz*, is transported away from home into a world of wonder. At this juncture, her presence provokes as many questions as it does answers and suggests that the production team is playing the long game in terms of what they give us from this bullish, sparky, arsonist adventurer.

By the end of the 1987 series, the brand-new tone had been tested. As this approach developed it would be refined and it is fair to say that Cartmel's ideas became more consistently formed and more conformably realised. The Seventh Doctor and Ace had a long way to go, and would take part in some of the most memorable stories the series has ever attempted, but they wouldn't have done so had the TARDIS not stopped by in Paradise Towers, Barry Island and Iceworld first.

The series survived its first period of probation and was on the way to rehabilitating itself. ■



'WITH ACE THERE IS A LITERARY PRECEDENT – SHE IS TRANSPORTED AWAY FROM HOME INTO A WORLD OF WONDER.'

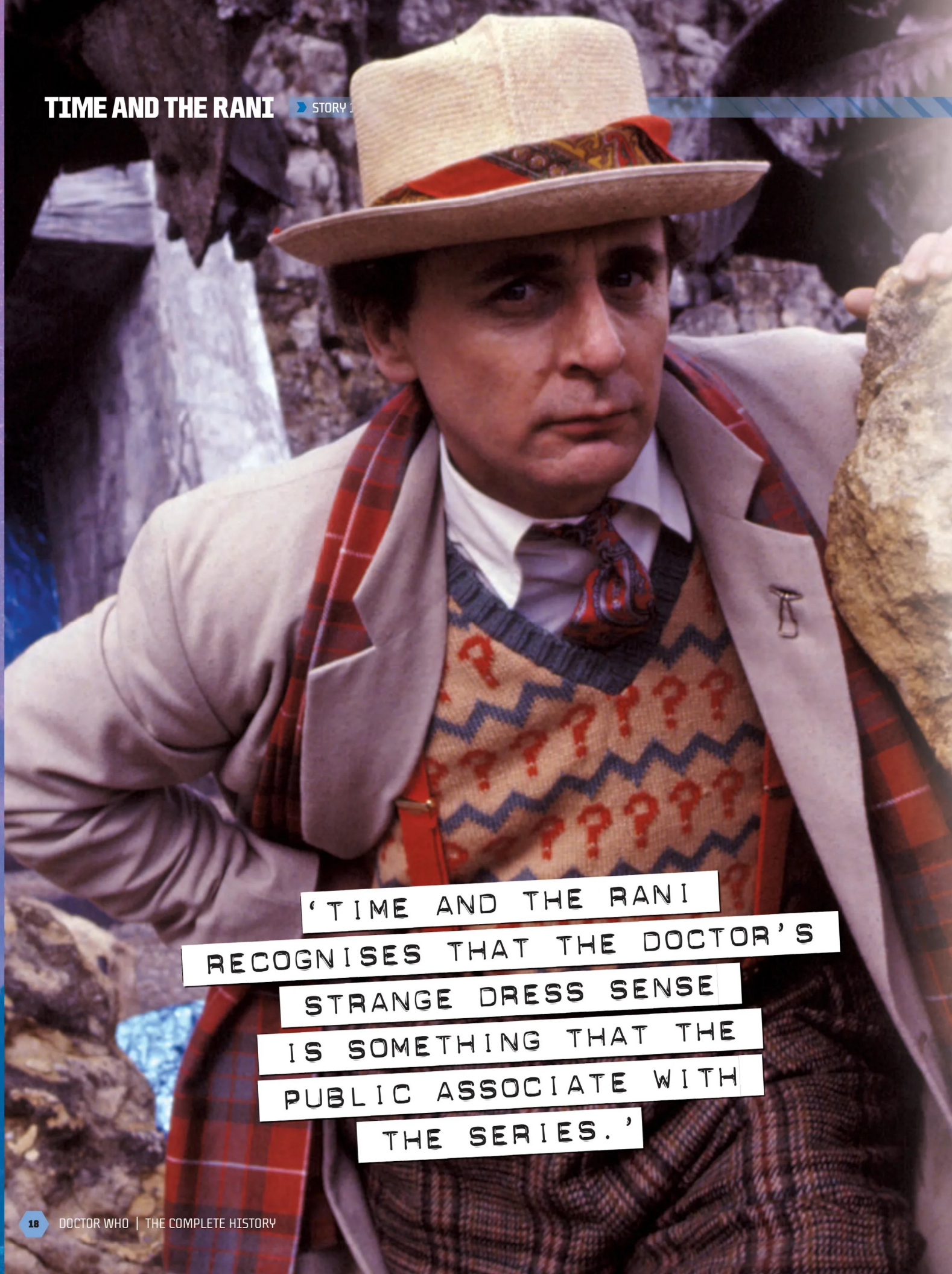


TIME AND THE RANI

STORY 144

The TARDIS is forced down on the planet Lakertya by the Rani where the Doctor regenerates into his seventh body. Masquerading as Mel, the Rani tricks the Doctor into helping her further her plans to take control of the universe.





'TIME AND THE RANI RECOGNISES THAT THE DOCTOR'S STRANGE DRESS SENSE IS SOMETHING THAT THE PUBLIC ASSOCIATE WITH THE SERIES.'

Introduction

One thing *Time and the Rani* is guilty of is not taking *Doctor Who* quite as seriously as some would like. It introduces a new Doctor with a series of pratfalls and shortly thereafter, he is duped by the evil Rani, who has decided that the best way to ensure his co-operation is to dress up as his companion Mel. Underneath all the frivolity, however, it's a solid blend of the traditional and the innovative.

It follows in the footsteps of several other Doctors' débuts and opens with the regeneration of the old Doctor into the new. Later, as the Seventh Doctor chooses his new look, he tries on the clothes of his previous incarnations. In *Castrovalva* [1982 – see Volume 34] the Fifth Doctor had pointedly unpicked his predecessor's iconic scarf, but here it is again – or another one like it. *Time and the Rani* recognises that the Doctor's strange dress sense is something that the public strongly associates with the series. From this point on, there would be many more cameo appearances by that scarf. It even gets a mention in the Twelfth Doctor's first story *Deep Breath* [2014 – see Volume 76] when he ends up in a freezing cold alley in just his nightie.



But while it goes to great lengths to make sure it establishes its place in the history of *Doctor Who*, this story has no shortage of fresh ideas. It introduces a new monster – the bat-like Tetraps – who have four eyes and can, therefore, see from all angles. The Rani herself, having survived her misadventures with the Master in *The Mark of the Rani* [1985 – see Volume 41], has adopted his fondness for complicated booby traps. They are delightfully nasty. There is the tripwire-activated device that encases its victims in a bubble, hurling them into the air so that they pinball against the nearby cliffs and crags, before it explodes leaving nothing but a skeleton. The Rani also has a globe full of killer insects, that are to be released if any of the enslaved population fiddle with their electronic tags.

These extravagant methods she employs to ensure obedience, however, are as nothing compared to the Rani's grand plan – an apocalyptic scheme involving a super-dense asteroid and a giant brain fed by geniuses from throughout time. Is it that much more daft than many other *Doctor Who* storylines? Perhaps – whether or not you like *Time and the Rani* depends on whether you think all this is fun. ■

Left: The Seventh Doctor tries to find his style.

PART ONE

The TARDIS spins through space, buffeted by energy bolts. The Doctor and Mel are both unconscious as it materialises on the planet Lakertya. The Rani enters and orders her accomplice Urak to take the man to her laboratory – and as Urak moves the Doctor, he regenerates into his seventh persona! [1]

In her base, the Rani supervises two of her Lakertyan hostages, Beyus and Sarn, as they place Albert Einstein into a cabinet. He is the latest addition to her collection of geniuses.

The Doctor wakes up in the Rani's laboratory. He confronts her and discovers that she is conducting a monstrous experiment involving strange matter. He threatens to smash her equipment but then Urak enters and renders him unconscious.

Another Lakertyan, Ikona, recovers Mel from the TARDIS. She wakes up and runs – coming face-to-face with Sarn, who is escaping from the Rani's base. [2] Sarn runs into a tripwire and is trapped in a bubble that flies up and explodes against a cliff-face.

The Rani makes sure the Doctor has a "healthy dose of amnesia" and this time when he wakes up, she is disguised as Mel! [3] She sets him to work repairing some damaged equipment.

Ikona takes Mel prisoner [4] but she convinces him that she is not his enemy by saving him from a bubble trap.

The Doctor is perturbed by the function of the equipment and refuses to do any work until he knows what it's for. He also needs a radiation wave meter; the Rani suggests they fetch one from his TARDIS. Once there, the Doctor chooses a new outfit. [5]

Mel sets off to find the Doctor. Urak spots her and gives chase, and Mel sets off the tripwire of another of the Rani's traps. She is trapped in a bubble which rises into the air... [6]

























PART TWO

The bubble lands in a lake and fails to explode. It drifts to the shore where Ikona releases Mel.

The Doctor and the Rani return to the Rani's laboratory where she sets him back to work repairing her equipment. [1] Meanwhile, Beyus feeds the Rani's servants, the Tetraps, housed in an underground roost.

Ikona takes Mel to his cache of weapons. Mel is menaced by a Tetrap [2] but Ikona disorientates it, enabling them to flee.

The Doctor identifies the fault with the equipment – the wrong heat-conducting material was used – and turns his attention to what lies inside a mysterious sealed chamber. The Rani goes to fetch a replacement material, locking the Doctor in.

Mel and Ikona meet Faroon and inform her of the death of her daughter, Sarn. [3] The Rani leaves her base, placing Urak on guard. Ikona distracts the Tetrap allowing Mel to get inside, where she meets the Doctor – but she doesn't know he is the Doctor and he thinks that she is the Rani! [4]

Urak mistakes the Rani for Mel and shoots a net over her.

The Doctor and Mel prove their identities by taking each other's pulse and the Doctor realises he has been taken in by the Rani. He knows that her plan involves an asteroid of strange matter, but what is it?

While the Rani collects some conducting material from her TARDIS, the Doctor and Mel meet Beyus and Faroon and discover the Rani's collection of geniuses – and that a cabinet has been prepared for the Doctor! [5] Beyus and Faroon help Mel get away as the Rani returns. The Doctor pretends to still believe she is Mel but she sees through the deception. She activates the equipment and removes her disguise. The Doctor escapes and hides in the roost – where he is surrounded by Tetraps! [6]

PART THREE

Beyus comes to the Doctor's rescue by feeding the Tetraps some plasma. The Doctor asks Beyus for the reason for his collaboration and Beyus says the answer lies in the Centre of Leisure. The Doctor unplugs a microthermister from the Rani's machine; Beyus tries to make him put it back. [1] Then, hearing the Rani approach, the Doctor runs out of the base.

Mel is accosted by Urak who paralyses her using venom in his tongue. [2]

The Doctor is about to set off a tripwire when Ikona yells out for him to stop. A Tetrap attacks, but Ikona disorientates it with fireworks and it falls victim to a bubble trap.

Urak carries Mel into the Rani's base. The Rani tells Faroon to tell the Doctor he can have the girl in return for the microthermister.

Ikona accompanies the Doctor to the Centre of Leisure, or the "Centre of Indolence" as he calls it. A menacing globe intrigues the Doctor. He discovers its purpose when the Rani unleashes killer insects in retribution for the Tetrap's death. [3] Ikona's brother Lanisha is killed.

Faroon arrives with a message for the Doctor and the Doctor agrees to hand over the microthermister in return for Mel – but this 'Mel' turns out to be a hologram! [4]

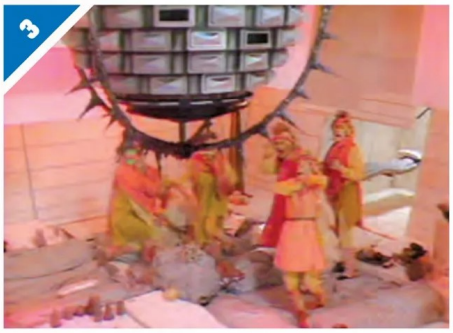
The Rani tells the real Mel she will serve as Beyus' assistant, then replaces the microthermister and reactivates her machine.

The Doctor and Ikona approach the base, the Doctor noting the fixed-trajectory rocket launcher on the roof. Ikona distracts the Tetrap on guard but the Doctor is captured, paralysed and placed in his cabinet. [5]

Mel follows the Rani into the sealed chamber where she is horrified to discover a giant brain. [6] The Rani overpowers her and orders Beyus to switch on the machine, enslaving the Doctor's mind!

























PART FOUR

The Doctor disrupts the conference of the geniuses by spouting nonsensical aphorisms. The Rani is livid and disconnects the Doctor – and he leaps out of the cabinet and shoves her inside! [1]

In the Centre of Leisure the Tetraps force the Lakertyans to put on ankle bracelets. They demonstrate their function by reducing a Lakertyan to a skeleton! [2]

The Rani forces Beyus to release her from the cabinet.

The Doctor investigates the brain chamber with Mel and discovers that the Rani plans to find a substance that will detonate the strange matter asteroid, turning it into a supernova.

The Rani enters and explains that the explosion will transform Lakertya into a time manipulator. She intends to control creation! [3]

The brain works out the formula for lightweight strange matter; 'Loyhargil'. The substance is produced and loaded into the rocket. The Doctor and Mel slip away in the excitement and meet Ikona. He takes them to the Centre of Leisure where the Doctor demonstrates how to remove the bracelets. [4]

The Rani begins the countdown and heads off to her TARDIS. Urak realises his mistress intends to leave him to his death.

The Doctor, Mel, Ikona and Faroon return to the Rani's base. Mel and Ikona release the geniuses while the Doctor, Faroon and Beyus fix the bracelets to the brain. [5] The Doctor aborts the launch, then races outside with the others – except Beyus, who stays behind.

The Doctor confronts the Rani, telling her she's beaten. She activates the bracelets, destroying the brain. The rocket launches but misses the asteroid.

The Rani makes her escape in her TARDIS – but Urak and the Tetraps take her prisoner! [6]



Pre-production

On Saturday 29 November 1986, rumours started circulating that Colin Baker's contract as the Sixth Doctor had not been renewed for the 1987 series of *Doctor Who*. His co-star Bonnie Langford had been contracted on Thursday 13 November to make a further 14 shows between Monday 30 March and Friday 28 August 1987. By Saturday 13 December Baker had been 'sacked'. A few days later, an initial four-part serial was offered to Baker, to allow him to hand over to his successor. Knowing that the story would be in production during the spring, Baker felt it would commit him to a short-term project just when he needed to be seeking out regular acting roles elsewhere. On Friday 19 December he formally rejected the opportunity to appear in a further *Doctor Who* story.

The short time before Christmas was also a hectic one for John Nathan-Turner, the show's producer. He had intended to leave *Doctor Who* after *The Trial of a Time Lord* [1986 – see Volume 42], although he

had made some suggestions for the 1987 series; his aim was to move his career into the area of soap opera. Taking leave to work on his annual pantomime, Nathan-Turner suddenly found himself being asked to remain on *Doctor Who* instead of moving onto other projects – mainly because Jonathan Powell, the head of drama could find nobody else to replace him. With only a few months before production, he was without any scripts and without a lead actor.

Sylvester McCoy

Among all the suggestions for people to replace Colin Baker that flooded the *Doctor Who* office, one name put forward by an agent on Thursday 18 December was that of Sylvester McCoy (born Percy James Patrick Kent-Smith), an actor with a wide range of talents. Shortly afterwards, fellow TV producer Clive Doig also suggested McCoy to Nathan-Turner, having used McCoy in two of his children's fun educational series: *Jigsaw* and more recently *Eureka.* Nathan-Turner decided to watch McCoy in action, and attended a performance of *The Pied Piper* at the National Theatre on Tuesday 6 January, where the actor was playing the eccentric title role in a play written especially for him.

McCoy had followed *Doctor Who* from the Patrick Troughton era up to midway through Tom Baker's period when his acting commitments meant that watching on a regular basis became increasingly difficult. He had been told by people that he would make a good Doctor, and had considered applying for the role when Peter Davison left the series. Hearing on the radio of Baker's departure, McCoy rang his agent and asked him to apply to the BBC on his behalf.

While on Tuesday 6 January, the *Daily Mirror* ran the story *600 Beg 'Make Me Doctor Who'* (a claim indicating a quarter of the applicants were women), by that evening Nathan-Turner had been impressed with what he had seen at the National Theatre, and felt even more certain about McCoy when he viewed the film of the 1979 Amnesty fundraising concert, *The Secret Policeman's Ball.* Consequently, he invited McCoy to his office for a two-and-a-half-hour interview. Sensing that he could be the right man for one of television's most eccentric characters, the producer then arranged a five-minute interview between McCoy and Jonathan Powell. After this, the producer told McCoy that he was the favourite for the part, a view reinforced after viewing a Channel 4 interview, in which the actor – discussing his work and *The Pied Piper* – presented the eccentric enthusiasm the role needed. Powell, however, advised the producer to keep his options open and also test a few other actors as well as talk to casting expert Marilyn Johnson and spend three days considering other candidates. Accordingly, Nathan-Turner assembled a shortlist. As well as McCoy, these were Dermot Crowley, David Fielder, Andrew

Opposite: The Seventh Doctor in the Sixth Doctor's clothes.

Below: The Doctor faces the Rani.





Above: Saving the universe is exhausting work.

Sachs, Chris Jury, and Ken Campbell (McCoy's mentor who had previously approached the BBC about playing the Doctor on Friday 18 October 1985 and had his agent contact Nathan-Turner again on Wednesday 8 January). When invited in for a chat with Nathan-Turner, Jury was oblivious to the fact that he was being considered as the new Doctor.

The only unmade scripts held by the production office had been specifically structured for the 1986 series or – like *Flipback* (a Cyberman story idea submitted by Cyber Leader actor David Banks) were not suitable for the 1987 run. As a villain to introduce the new series and see out the old Doctor, Nathan-Turner opted for the Rani, the ruthless and amoral Time Lord scientist who had appeared in *The Mark of the Rani* [1985 – see Volume 41]. He knew that Kate O'Mara would be available to reprise the role of the Rani because she had written him a letter from America where she was appearing in *Dynasty* saying that she wanted to return to England. He then contacted the creators of the Rani, the husband and wife team of Pip and Jane Baker, and commissioned them to write a four-part story on Monday 22 December. The contracted delivery dates for each episode were Friday 9 January 1987 (Part One), Friday 16 January (Part Two), Friday 23 January (Part Three); they in fact delivered on Monday 12 January (Part One), Thursday 29 January (Part Two), and Friday 6 February (Parts Three and Four).

The Rani

Nathan-Turner's brief to the Bakers was vague; he wanted the Rani, an alien planet, a new monster and a giant brain. The Bakers set to work on a script entitled *Strange Matter*, returning to a storyline they had submitted unsuccessfully for the cancelled 1986 series during 1984. They had already reworked this rejected story as *Doctor Who: Race Against Time*, a plot-it-yourself adventure published in 1986 in which the Rani was building a time destabiliser to recreate the universe; they were keen to have the Rani – a Time Lord – being engaged in experiments with time. In the original storyline, the Doctor regenerated at the climax of the narrative, having remained behind at the Rani's laboratory to ensure her missile destroyed the base. Knowing of Colin Baker's fear of spiders, the writers had an ambitious sequence in Part One where the Doctor was woven into a web by a giant spider – also from *Race Against Time*. This would have featured in the scene where the Doctor first met Ikona. Pip Baker's brother Charles worked in an aerospace company in Southampton and helped out on the scientific dialogue about heat-resistant materials for the serial.

The Bakers talked to Colin Baker on the phone in an attempt to persuade him to return for their serial. When this proved futile, they suggested Richard Griffiths (whom Nathan-Turner had previously

sounded out in 1980) and David Warner to Nathan-Turner as the new Doctor.

With no Doctor defined, the Bakers wrote as generally as possible for the new character that Nathan-Turner was searching for; the producer had vaguely commented that he wanted the Seventh Doctor to be similar to Patrick Troughton's interpretation. However, as McCoy was later to comment, much of the dialogue came across as sounding like Colin Baker's incarnation. The Bakers disliked the Doctor's twisted idioms, which were requested by Nathan-Turner who saw the malapropisms as a distortion of the quotes delivered by the Sixth Doctor. It was in an attempt to move away from the Sixth Doctor's literary speech that the idea of the new Doctor spouting garbled proverbs and sayings was arrived at (eg "Two wrongs don't make a left turn" and "Time and tide melts the snowman"). Although Nathan-Turner was keen for more humour in the new Doctor, this idea was dropped after *Delta and the Bannermen* [1987 – see page 108].

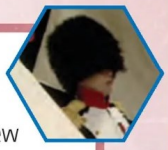
Originally, the Bakers had a pre-credit sequence showing the kidnap of King Solomon, who – while considering the conundrum of the two women who both claimed to be mother to a baby – walked through the curtains behind his throne to consider the problem and found the Rani and her TARDIS in his private quarters. The story would have ended with Solomon holding the sword over the baby.

The Bakers created the Lakertyans as sympathetic aliens with their name coming from 'lacertian', meaning lizard-like. As the first Lakertyan to appear in the script, Ikona was described as having 'an azure profile... The skin of his neck and exposed shoulders glisten cobalt blue, and his head has the typical Lakertyan mane of spiky, golden hair. Ikona's gaunt features are toned in a paler shade of blue. Although predominantly humanoid, there is a hint that Lakertyans, at some stage in their evolution, had a serpentine ancestory.' He wore a 'sleeveless saffron tunic'. The subservient Beyus took his name from 'obey' while the rebellious Ikona came from 'iconoclast' and represented the Bakers' own beliefs.

The Tetraps (derived from 'tetra', meaning four) were intended as a cross between a rat and a vampire bat; the main Tetrap was named Urak as it was based on the striving character of Uriah Heep from Charles Dickens' 1849/50 serial *David Copperfield*. The Tetraps were not due to be revealed until the second episode. In the pre-credits of Part One, the stage directions referred to 'a hair-sheathed, scrawny, oily limb' and 'an obscene hand... the prehensile claw has a downy membrane connecting each bony finger from below the knuckle joint, leaving the upper portion of the fingers and thumb

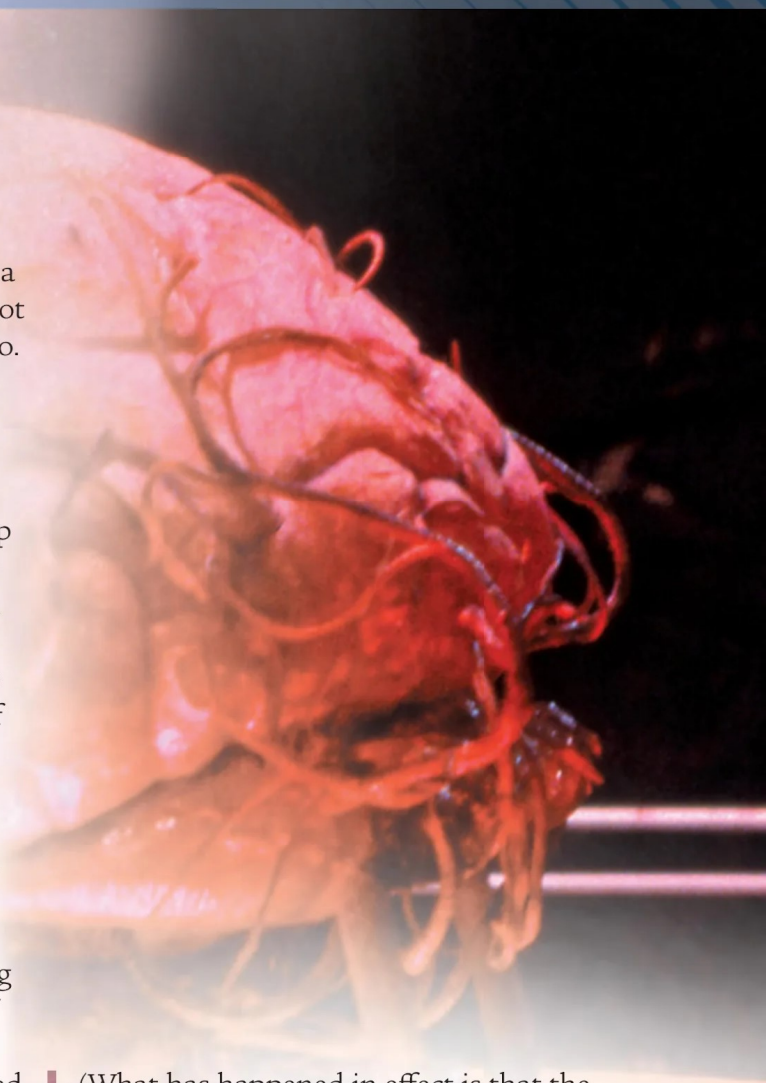


Left:
Mel is captured by the Tetraps.



Connections: Dressing up

- Searching for his new outfit in the TARDIS wardrobe, the Doctor tries on a Napoleonic jacket and hat, a bearskin and a mortar board and cape, as well as versions of his previous incarnations' garb: a burgundy Fourth Doctor coat, scarf and floppy hat, a red velvet Third Doctor jacket and ruffled shirt, and an Edwardian Fifth Doctor cricketer's costume.



free'. When fully revealed, 'a gangrenous, oily down covers the vulpine, rodent-like face. Its splayed, moist nostrils and thin, sucking lips are dominated by a luminous eye that glares unblinkingly from beneath a cockscomb of bristle. The veined, bloodshot orb has an enlarged pupil with a green halo. Above each delicately pointed pink ear, a similar eye bulges. The fourth, unseen, adorns the back of the Tetrap's skull. A predatory grimace exposes a venomous forked tongue spitting through razor sharp cuspids... [Urak's] physique is comprised of jutting, angular bones contained within a greasy, brown pelt. From above the elbows, a mucous membrane connects the spindly arms to the trunk in the fashion of a cape. The upper legs are bulky haunches that exude a sinewy power.' Urak later 'spreads his bony, oily, hair arms, stretching the mucous membrane cape... The nightmarish beast folds his arms about [Mel], enveloping her... With the tenderness of an obscene lover, Urak's lips move closer to Mel's upturned face. The forked tongue darts, piercing her ashen cheek. A scarlet glow emanates from Mel, when it faces [sic] she is paralysed, only her wide, panic-stricken eyes have movement.' In the camera script, it was explained in Part One that 'Urak is a Tetrap: a creature with an eye at the front, back, and each side of its skull. The screen is divided into four elliptical sections providing a 360-degree aspect. Three of the aspects go black and the section featuring the Rani zooms into full screen.

(What has happened in effect is that the four-eyed Tetrap... has lowered the lids of the other three eyes.)' When Urak spoke, 'The voice is high-pitched, squeaky yet menacing, with exaggerated emphasis on the hard 'T', 'D' and 'S' consonants. The cadence, too, has an odd peculiarity: a pause after every three or four beats.' Consequently, Urak's dialogue was written to reflect this (eg "Certainly... Your powers are... truly wonderous... Mistress Rani..."). The use of the Tetrap nets was scaled down; originally they could kill or stun.

Nathan-Turner had asked the Bakers to set location sequences near London, and consequently the Bakers envisaged Lakertya as woodlands close to their home. The script had references to bushes, shrubs and trees.

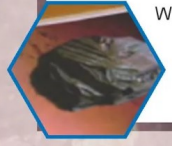
Connections: It's snowing

- In Part Two, the Doctor refers to CP Snow expounding on thermodynamics; this is a reference to British scientist and novelist Charles Percy Snow who tackled the issue in his 1959 work *The Two Cultures and the Scientific Revolution*.



Something strange

- The Doctor tells Mel that strange matter was discovered by a Princeton physicist in 1984; this was Edward Witten who wrote *Cosmic Separation of Phases*.





In the original scripts, Beyus was simply a hostage rather than the Lakertyan leader. When the Doctor commented how he had lost his memory, the Rani sharply retorted, "Never mind the pathos!" As he led Mel through the woods of Lakertya, Ikona originally had the girl shackled at her ankles and wrists and with a halter on her throat. Ikona and Mel originally hide in a 'shallow gully' on 'a wide expanse of common land'; Ikona then 'concertinas a canvas frame camouflaged with grass and leaves stretching over them'. There was also a short scene of Beyus carrying 'two buckets brimful of red liquid' on a yoke towards the rear of the arcade. When Mel declared that she was going to find the Doctor, she asked Ikona, "Were you born a pessimist, or is it self-induced?" to which Ikona claims he is "a realist". In Part Two, when the Doctor was talking to the Rani, he reminded her, "You're putting the cart before the hearse, Mel." "Hearse! Hum. You've got death on the brain, Doctor," commented the Rani. In Part Two, the Doctor used his penknife to cut some rubber tubing into a stethoscope with a glass funnel to listen to the spherical chamber at the rear of the arcade laboratory, and also to check his own double heartbeat. The Rani's laboratory complex was described as 'a tasteful architecture of marble, vaulted columns, flaming panels of pastel yellow, green and orange, all surmounted by a gracefully proportioned pyramidal roof. The harmony of this edifice has been violated by the utilitarian ramp of a futuristic rocket

Above: The Rani makes use of brain power.

launcher that thrusts through a rent in the roof.' Faroon was 'a regal, handsome female in her middle years'. When the real Mel arrived at the arcade, she aggressively wielded the acetylene torch at the Doctor ('a threat made comical by its weak flame') and this ignited the seat cover of the stool with which the Doctor defended himself. The Doctor then grabed a pipette to use as a foil. The Doctor finally gave 'a kung fu yell' and jumped onto the workbench to stamp on the torch's tubing. The Rani's TARDIS was described as 'the wardrobe with concentric rings'. In Part Three, when the Doctor saw a Tetrap caught in one of the Rani's bubbles, he originally quipped, "Ah! I'm forever growing bubbles." The Centre of Leisure was described as being 'designed by a devotee of cubism. A honeycomb of cubicles surround a small plaza... occupied by Lakertyans playing video and hologram board games [or] reclining, immersed in strobic lights and listening to music through headphones. Exotic plants, bowls of fruit, and goblets of wine complete the hedonistic setting'; there was also a 'spiral staircase'. The giant brain was 'three metres high, composed of a mottled grey material (identical to the liquid in the crystal tank)'. Originally, the Doctor used components from a video board game to bypass the Rani's bracelets. 'Loyhargil' was an anagram of 'Holy Grail'.

The director assigned to bring in the new era of the programme was Andrew Morgan. He had joined the BBC as a holiday relief assistant floor manager after training at the Royal Academy of Dramatic Art (RADA) as an actor. After training on the BBC's internal director's course, he became a staff director and went freelance 10 years later. His work included episodes of *Sutherland's Law, Softly, Softly: Task Force* and *The Onedin Line* as well as fantasy shows such as *Blake's 7* and TVS' *Knights of God.*

Connections: Wrong words

- The Doctor makes a passing reference to Mrs Malaprop, a lady who substituted a similar sounding incorrect word for a correct one in Richard Sheridan's 1775 play *The Rivals*. He also mentions playwright William Shakespeare, artist Michelangelo di Lodovico Buonarroti Simoni, and singer Elvis Presley.



Script editor

Morgan had been approached once before by John Nathan-Turner – to direct *Time-Flight* [1982 – see Volume 35]. As well as being unimpressed with the script, he had been too busy with assignments like *Swallows and Amazons Forever!* and then on series like *One by One.* However, this time he was available to make his début on *Doctor Who,* joining the team in the first week of February 1987.

In mid-January, the team was also joined by Andrew Cartmel, the new script editor. *Doctor Who* had been without a



script editor for several months since Eric Saward had resigned after disagreements regarding *The Trial of a Time Lord.* After attending the BBC Drama Script Unit writing workshop, Cartmel had been suggested by his agent to John Nathan-Turner and after reading some of Cartmel's work (notably *Word of Mouth*, a psychological thriller script about the phone sex business), the producer offered him the post which Cartmel accepted over Christmas 1986. When Cartmel arrived from his job with a computing firm in Cambridge, he found that the majority of the ground work on *Strange Matter* had been done and his work on the script was minimal. Instead he concentrated on commissioning the final two serials for the 1987 series, since Stephen Wyatt had already been commissioned for *Paradise Towers* [1987 – see page 66]. Cartmel's first morning in the office was spent viewing VHS tapes of McCoy's work.



Despite Cartmel's lack of involvement in the development of the new Doctor's first story, there was conflict between him and the writers which Nathan-Turner did his best to smooth over. The Bakers felt Cartmel was not strong enough in his role after hours of phone calls with them. From Cartmel's point of view, the script was old-fashioned, and he wanted something more dark and offbeat.

The story *Dr Who shuns sex change* by Pauline Wallin appeared in *Today* on Tuesday 27 January, the day after the BBC confirmed that no actresses were on the shortlist. 'Since Bonnie Langford is contracted to play the Doctor's assistant for another series, the replacement will be male,' announced a spokesman. 'The feeling is that if we had a female Doctor Who we would want a male assistant.' Kate O'Mara was then announced as returning as the 'exotic space villain' in 'a four-parter to be filmed in May'. The *Daily Mirror* also ran a story about O'Mara's return to *Doctor Who*. On Thursday 29 January, with two scripts delivered, Nathan-Turner wrote to the Bakers saying that he and Andrew Cartmel had inserted an establishing shot of the Rani's lab, an 'eccentric soliloquy' for the Doctor as he wakes (to show the Doctor 'semi-normal') and had also tightened the dialogue.

At the request of Cartmel, a new introductory scene was written which showed Albert Einstein being kidnapped from a basement room in Los Alamos while writing to President Roosevelt about the atom bomb in August 1939; the Bakers did not like this scene, but Nathan-Turner felt that the story of Solomon was not well known enough. The Bakers then placed



Connections: Geniuses

- Among the geniuses assembled by the Rani is Albert Einstein (1879-1955) who was a German theoretical physicist best known for his mass-energy equivalence formula $E = mc^2$.

Left: "Good day to you."

the regeneration before the credits for Part One, reasoning that it was silly to show the new Doctor in the opening credits before he had first appeared. In the sequence, the Bakers included the exercise bike as a mark of continuity to their Vervoid storyline from *The Trial of a Time Lord* and noted 'all that can be seen of the Doctor are his feet, encased in the familiar spats and sneakers, protruding from beneath the console'.

New pages were written for Part Three with Beyus being told to take responsibility for Mel and being watched by Urak, and also for the Rani checking with Beyus that the Doctor was connected to the main input through to the end of the episode.

McCoy's final performance in *The Pied Piper* was on Tuesday 17 February, and by now Cartmel had caught the lead actor in this role. Following the first production meeting on Tuesday 17, on Wednesday 18, Andrew Morgan held screen tests for three of the actors considered as the Doctor – Sylvester McCoy, David Fielder and Dermot Crowley – with each hopeful acting out two scenes, written by Cartmel: one of him overpowering an enemy (Ms X), and another more sensitive one with him talking to a companion (Mel) as they said goodbye. In writing the new Doctor, Cartmel was inspired by Dr Manhattan, a massively powerful being who had featured in the recent comic miniseries *Watchmen* (indeed, on Sunday 8 March, Cartmel would phone *Watchmen* writer Alan Moore and attempt to get him to write for *Doctor Who*). For these sequences Janet Fielding, who had played the Fifth Doctor's companion Tegan, made a third brief return to the world of *Doctor Who* (after cameos in *The Caves of Androzani* [1984 – see Volume 39] and the 1985 *Jim'll Fix It* sketch, *A Fix with Sontarans*). So that the actors involved in the tests would not be discovered and leaked to the press, the dressing rooms all had false names on their doors. The scenes were rehearsed in the afternoon and recorded between 6.30pm and 10pm in Presentation Studio B at the BBC's Television Centre.

On Monday 23 February, Sylvester McCoy was told that he had been selected to play the new Doctor, and the actor accepted the part on a three-year contract. The announcement was made on Friday 27, with the actor's press call held on Monday 2 March. Nathan-Turner subsequently discovered that the BBC executives had wanted Ken Campbell

Below: The new Doctor is revealed to the press at a photocall.







Above: Posing for the press on location.

as the new Doctor, but had decided not even to test Campbell because his extreme performance may have been too frightening.

Zany Scot

The Sun announced the new Doctor on Saturday 28 February with Charles Catchpole's exclusive *New Doctor Who is the unknown McCoy*; the 'zany Scot' was noted as having apparently beaten rivals such as Frazer Hines and Jon Pertwee for the role. Over the weekend, Nathan-Turner and McCoy flew out to an event in Atlanta where they joined Pertwee – one of McCoy's predecessors – at Mercer University on the evening of Saturday 28 as part of the *Doctor Who Celebration and Tour* and McCoy appeared live on the local PBS station with Nathan-Turner promising a "new era" with a new theme and logo. Meanwhile back in London, Cartmel was having more awkward meetings with the Bakers regarding script changes, this time dropping some sequences involving logical puzzle gates which Pip Baker had been keen to retain.

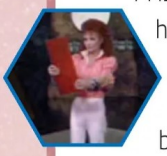
For the Monday 2 March press call, McCoy was joined by Bonnie Langford, with whom he had worked on stage shows, including *The Pirates of Penzance* in 1982; shortly beforehand, Langford had bumped into McCoy outside Nathan-Turner's office but had not realised that he was being considered as her new co-star. Since completing *The Trial of a Time Lord* the previous August, Langford had been working on a variety of other projects – most notably reprising her high-flying theatre role as *Peter Pan*. The two regulars stood outside the TARDIS to have their photographs taken, and McCoy then joined his old friend Janet Ellis from BBC1's *Jigsaw* in Studio 1 to emerge from the TARDIS and chat to her live on that afternoon's *Blue Peter*.

McCoy did further promotional work when he and Nathan-Turner were guests on BBC2's *Pamela Armstrong* chat show the next day from Pebble Mill in Birmingham; fan Graeme Wood commented on McCoy's casting on *The Derek Jameson Show* on Radio 2.

Most newspapers covered the casting announcement on Tuesday 3 March with *Sylvester Who?* appearing in *The Times*, *Who Do You Do, Doctor* in the *Daily Mirror*, *Doctor Who is the real McCoy* in *Today*, and *The new Dr Who is real McCoy* in *The Guardian*.

Connections: Suitable materials

The Rani asks the Doctor if PHB or PES are suitable materials for her machine.



PHB and PES are both heat-resistant polymers, their full names being respectively polyhydroxybutyrate and polyethersulfone.

After the scripts had been delivered, the Bakers were shown McCoy's audition and asked to make various adjustments. Although the writers liked McCoy, they did not think he was the right casting for the new Doctor.

The scene of the Doctor choosing his new costume was inserted at the suggestion of McCoy and was absent from the rehearsal scripts which simply described him as wearing 'his new outfit' in the wardrobe room; this outfit included a waistcoat ('his fingers pluck frenetically at his waistcoat') and sneakers. Mel was described as wearing a 'cream pants suit'. In the camera script, the Doctor went through a routine wearing 'an ankle-length French cutaway trenchcoat circa 1812', 'a large busby', 'a mortar board and academic gown' and finally dons a 'baggy beige jacket'. The notion of him wearing his previous incarnations' outfits was a late addition, and not written by the Bakers.

McCoy found his first serial a very difficult one to work on, aware that the script had not been written with his Doctor in mind. After bluffing his way through the interviews, he had realised that his knowledge of *Doctor Who* was poor since he had not seen it for so long. From being told that he was to be the Seventh Doctor, he had less than a month to research further, spending some of this time in America attending a *Doctor Who* convention in Atlanta. Here he found the friendliness of the fans overwhelming, and also the fact that some fans believed him to actually *be* the Doctor a little strange!

Doctor Who fans were to prove a point of concern some time prior to McCoy's screen début. His track record of children's shows, funny voices and surreal humour, coupled with some erratic press interviews, led some devotees of the show to feel that the new actor would play the part totally for laughs. As the recipient of letters pleading

Below: Tetraps on the rampage!



with him to play the Doctor straight, McCoy found this behaviour very strange since his critics had not yet seen his interpretation and feared that if the fans themselves criticised *Doctor Who,* the show stood little chance of surviving.

After a brief study of his predecessors by viewing *The Three Doctors* [1972/3 – see Volume 19], *The Keeper of Traken* [1981 – see Volume 33], *Earthshock* [1982 – see Volume 35] and *The Twin Dilemma* [1984 – see Volume 40], McCoy launched himself into the role with enthusiasm, carrying the vision of Troughton's incarnation in his mind. He also wanted to reintroduce some of William Hartnell's bad temper, mixing this with the enthusiasm of TV science personalities Dr Magnus Pyke and David Bellamy, through which he aimed to convey his passion for Earth in a 'mad scientist' way. There was also the desire to blend comedy with drama and pathos, echoing McCoy's previous portrayals of Buster Keaton and Stan Laurel. McCoy stipulated at the outset that his Doctor would never win by violent means.

Costume discussions

Scripts were sent to the cast on Thursday 5 March (the same day that Cartmel phoned the Bakers to ask for further rewrites by the weekend), and a recce was conducted in the Leicester area for suitable locations.

McCoy's contract as the Doctor was issued on Friday 6 March; he would record 14 episodes that year with options to be taken out on two more runs of 14 by New Year's Eve 1987 and 1988 for the periods Monday 28 March to Friday 26 August 1988, and then from Monday 27 March to Friday 25 August 1989. Minor revisions were then made to the contract on Thursday 12 March.



Above: The Doctor releases the Rani's captured geniuses.

Local boy McCoy was profiled in the *Dunoon Observer & Argyllshire Standard* on Saturday 7 March. The *Just Jameson* of *Today* on Saturday 7 March saw Derek Jameson commenting on the *Diagnosis of the Doctor* as a 'Dr Who freak' and declaring that the most important qualification for the new Doctor should be that he was 'a bit of a nutter' like Tom Baker. The journalist also noted that the series was still under threat from BBC director of programmes Michael Grade. Discussions regarding McCoy's costume took place in March between Nathan-Turner, McCoy and costume designer Ken Trew (who had worked on serials as far back as *Terror of the Autons* [1971 – see Volume 16]). The hat was inspired by a straw hat he had worn to his interview with Nathan-Turner, and the overall look aimed for was one where the clothes looked normal when viewed from a distance, yet appeared eccentric when examined in detail; a total contrast to Colin Baker's costume. A cream tail-coat was suggested, but rejected as being too similar to Troughton's outfit. The actor was generally pleased with the result, but expressed a desire after a while to drop the question mark pullover with which he felt unhappy. McCoy had wanted a baggy jacket with lots of pockets, and the sweater was based



Connections: Keep fit

- The Doctor mentions carrot juice, which is a reference to the drink that Mel insisted his sixth incarnation consume as part of her drive to improve his fitness. The Sixth Doctor's last words on screen were "carrot juice, carrot juice, carrot juice".

Connections: Seeing green

The Doctor refers to gamma rays, which are a form of very high-frequency electromagnetic radiation and hazardous to life. This radiation was first referred to as 'gamma rays' by Ernest Rutherford in 1903.

on a 1930s golfing design although the question marks remained at the insistence of the producer.

There were a few minor differences between McCoy's costume for his first serial and the one which he would wear from *Paradise Towers* onwards. Firstly, the Doctor's scarf was originally tartan. This was felt to underline that the character was more Scottish than a Time Lord and so changed to a Paisley design for subsequent stories (although as McCoy pointed out, Paisley is in Scotland anyway). For his first story, McCoy wore his braces on the outside of his pullover, which was felt to look too comical. Finally, he retained the multi-coloured umbrella used by Colin Baker, adopting his question-mark-handled one in *Delta and the Bannermen*.

It was decided after some debate that McCoy should not wear his spectacles as the Doctor, and while some brief scenes were recorded with him using them, they were deleted from the final edit. As he did not wear contact lenses, this was to leave the actor short-sighted for some sequences.

Other principal members of the production team were set designer Geoff Powell and visual effects designer Colin Mapson. Whilst Powell was a new face on *Doctor Who,* Mapson had been a veteran since *The Green Death* [1973 – see Volume 20].



Right: Sketch design for the Seventh Doctor's costume.

Rural settings

The sphere which trapped Sarn in Part One crashed into a tree. However, Geoff Powell and the production team had reservations about the proposed woodland setting, fearing that recording in such surroundings, at Harefield, would be too recognisable as rural England. With a treeless, rocky setting preferred, the team contacted the Amey Roadstone Company (ARC) who suggested a group of three stone quarries: Cloford Quarry near Shepton Mallett, Westdown Quarry and Whatley Quarry. On Wednesday 18 March, a recce was held at the three quarries. Cloford and Westdown were closed, while Whatley offered the large lake the script required. The BBC then sent its requirements to ARC at Frome on Monday 23 March. ARC agreed on Wednesday 25 March and further recces were performed on Saturday 28 March and Thursday 2 April.

The Tetraps were designed by Mike Tucker of Visual Effects in collaboration with Trew. Sculptor Stan Mitchell produced the heads and two sets of claws (one so that the artistes could hold their weapons), which he cast in latex. Mapson then asked two freelance prop makers,



Left:
Urak does the Rani's bidding.

Susan Moore and Stephen Mansfield, to paint and dress the pieces with fur. Moore had been a long time *Doctor Who* fan and had worked on series such as *The Hitchhiker's Guide to the Galaxy* and *Terrahawks,* and along with Mansfield had worked on Central TV's *Spitting Image.* The head to be worn by actor Richard Gauntlett as Urak differed from the others; a fibre-glass jaw-piece was attached to his own jaw, which moved as he spoke. It also had radio-controlled eyes. In addition to the basic heads, an animatronic Tetrap head for use in close-up shots was made by Tom Wilkinson, allowing the creature's tongue to fully emerge and overcome its victim. Operated by three people, it was not used prominently in the serial, but would appear later at exhibitions.

For the Rani's spinning bubble-traps, it was decided that to build a full-size version for use on location would have been expensive and impractical. Instead it was decided to achieve the effect using a miniature bubble which could be spun in the studio, and then have a spinning video effect keyed over it by video effects designer Dave Chapman.

Trew also decided on deviating from the Bakers' suggestion that the Lakertyans wear loincloths, feeling this was impractical for cold location work. The hairpieces were designed with a head band to hide the join to the artiste's head, and Trew based his revised outfits on a type of sarong.

Eric Luskin brought a crew over to London to record interviews with McCoy, Langford and Nathan-Turner for the New Jersey Network documentary *Doctor Who: Then & Now*, which completed recording in March. Aware of the increasing desire of the fans for information on future stories, on Monday 23 March Nathan-Turner circulated a memo asking all members of the production team to keep their offices locked to prevent scripts getting into the hands of the fans.

On Wednesday 25, McCoy did a live interview with Libby Purves at Broadcasting House for Radio 4's *Midweek* programme.

Sylvester McCoy attended another stage of the *Doctor Who Celebration and Tour* at the Inn Conference Center in Alexandria on Friday 27 and Saturday 28 March, and the *Washington Post* reported on his presence at the Old Colony Inn Conference Center when the travelling exhibition stopped off there.

A readthrough for the serial was held in Room 602 of the BBC Rehearsal Rooms at Acton on Saturday 28 March. Bonnie Langford was still appearing in *Peter Pan* in Dartford and so was only available on certain mornings. Similarly, O'Mara was touring in *King Lear* and appearing in Bath up to and including the first day of outside broadcast (OB) work; her tour meant that her costume fittings had been performed in Brighton and York. McCoy found that he was prevented from changing his dialogue, despite the fact that he felt it was written for his predecessor. During early rehearsals, it was decided that McCoy's interpretation was a little too comedic, and it was accordingly toned down in places, although some slapstick elements remained. ■



Production

Location material at the three quarries was recorded on OB videotape from Saturday 4 to Wednesday 8 April 1987, after four days of rehearsal from Monday 30 March. The crew was based at the Mendip Lodge Hotel in Frome which had been used as accommodation for the BBC Enterprises event at Longleat four years earlier. Recording usually took place between 8.30am and 6pm.

The main job on location for the design department was the construction of the entrance to the Rani's headquarters in a rock face. Only the lower parts of the doorway (the steps and buttresses with sculptures) were built, the higher canopy being a model that was also taken on location to ensure that lighting and the cliff background were consistent. The model was based on an unused design of Mapson's for the bridge in *The Pirate Planet* [1978 – see Volume 29]; the citadel was then built by assistant Mike Tucker. The model and live action material would be merged by means of a video effect at a later date. The gargoyle-like sculptures at the citadel entrance were based on early concept drawings of the Tetraps. However, by the time a final design was agreed upon for the Rani's servants, their appearance had changed significantly. The blue rocks seen at the entrance to the citadel were real rocks from the quarry wrapped in blue foil.

Many cast members were needed for the location recording alongside the two regulars, including Kate O'Mara, Mark Greenstreet, Wanda Ventham and Richard Gauntlett. Since her last appearance as the Rani, Kate O'Mara had been working in America, playing Cassandra 'Caress' Morell in *Dynasty,* before returning to the UK for appearances in series such as *Dempsey and Makepeace.* She was reunited with Andrew Morgan, who had directed



'SINCE HER LAST APPEARANCE AS THE RANI, KATE O'MARA HAD BEEN WORKING IN AMERICA ON DYNASTY.'

her in the BBC's soap *Triangle*. Wanda Ventham had made two previous guest appearances on *Doctor Who:* playing Jean Rock in *The Faceless Ones* [1967 – see Volume 10], and Thea Ransome in *Image of the Fendahl* [1977 – see Volume 27]. Morgan had directed Ventham in an episode of *Softly, Softly: Task Force* in 1975. In the unflattering costume given to her for the story, Wanda Ventham called herself "Faroon the balloon". Greenstreet had been noted for his dual role in the BBC's adaptation of *Brat Farrar* the previous year and would later find fame in the BBC's *Trainer*. Morgan knew Karen Clegg, who he cast as Sarn, from her appearances in *42nd Street*.

Special attention was devoted to some of the Lakertyans' body



Right:
We have lift off!

movements. When Ikona and Sam ran, they moved swiftly with their arms pointed backwards and the palms of their hands upturned. In Part Two, when Ikona and Faroon met, there was also a specific greeting by the touching of hands. Part Three also showed that the aliens kissed a special rock as they entered the tunnel to the Centre of Leisure, the stepping stones and path to it being lined with burning columns.

Bubble scenes

Recording began on the Saturday 4 at Cloford Quarry under good weather although from the Sunday onwards the crew was plagued with overcast skies and freezing April showers. Hard hats had to be worn whenever possible, because of the danger involved in working in a quarry. A section of pipe was used for a scene in Part One where Ikona and Mel hid from the Tetraps. Originally the Bakers had scripted Ikona as having dug and camouflaged himself in a ditch in some common ground, realising the only way to avoid the Tetraps' 360-degree visual range was to get out of their level of vision. The Tetraps' point-of-view was shown by superimposing either two or four images of the same shot and adding an orange video effect tint.

On this day work included the shot of Ikona looking up from the hillside, the scenes at the Rani's TARDIS and her HQ grounds with O'Mara dressed as Mel, the Doctor and Ikona encountering a Tetrap Guard in the lab complex grounds, more scenes at the Rani's TARDIS (this time with O'Mara in her Rani outfit), another Doctor/Ikona scene for Part Three and shots of Ikona outside the Lab in Part Four. Langford was not needed on this day, and McCoy was in awe of working alongside O'Mara due to her high-profile career, but found her to be a very generous, fun performer. The Rani's costume included gold earrings with a drop of blood painted on the end.

On the Sunday 5, production moved to Whatley Quarry where the climax of Part One was recorded along with the scene of the Mel hologram, Mel's capture by the Tetraps and the bubble scenes on the lake at the start of Part Two. Knowing many of the dancer/actors inside the Tetrap costumes, Langford found it difficult to take the alien creatures seriously...

Production returned to Cloford Quarry for Monday and Tuesday. On the Monday the scenes of the Rani's HQ were recorded with the model and the specially built entrance, followed by scenes of Mel and Ikona for Part Two and material in the HQ grounds for Part Two, the Doctor being outwitted by Urak in Part Three, and Mel saving Ikona from a bubble trap in Part One.

Monday 6 included a small press call at 12.30pm for the new Doctor on location, with McCoy seen in costume for the first time. Standing with Kate O'Mara and Bonnie Langford outside the specially constructed entrance to the Rani's base,

McCoy joked with reporters and posed with the two actresses, plus a variety of props such as the Tetrap guns.

The *Daily Express* ran the story *TV Kate celebrates after Dynasty boot* which contained an image from the previous day's photocall, while Kate O'Mara commented on how pleased she was that her American drama *Dynasty* had been saved from cancellation.

On Tuesday 7, the scenes recorded were those of Sarn tripping the bubble trap, Ikona capturing Mel, Faroon's arrival, the Rani scanning her lab grounds, and Ikona and Mel hiding from Urak. McCoy originally wanted to shake Sarn's skeleton by the hand rather than doffing his hat. Present for the recording was an OB crew from the BBC's *Breakfast Time*. Sylvester McCoy was introduced as the successful one of six thousand who applied for the job, and he continued to joke with the interviewer about Colin Baker's costume, which was far too large for him. Bonnie Langford talked about how Mel was not just another 'helpless female', while Kate O'Mara (who unlike the others was not in costume) discussed her return from Hollywood. After a warning about the series still not being out of danger from Michael Grade's cancellation threat of 1985, the interviewer turned to Nathan-Turner who commented that the Doctor's age was now established as 953 and how he felt *Doctor Who* had a sound future.

Recording on location concluded on Wednesday 8 with production now in Westdown Quarry. Here the scenes of Ikona and Mel evading Urak, the TARDIS' landing site and the Centre of Leisure (which used a model entrance built by an outside contractor in one shot) were all recorded. On some scenes, noise drowned out the dialogue, and changes in weather meant a standard cross-fade for the TARDIS' arrival was not possible. The TARDIS prop used for the serial was the one which had been built the previous year, but now fitted with the phone panel created for *Castrovalva* [1982 – see Volume 34].

The Rani's TARDIS was a small silver pyramid prop which did not have a door; Kate O'Mara simply walked behind the structure. Video effects in post-production also allowed the Mel hologram to walk through the Doctor in Part Three. Similarly, careful editing of the OB material allowed a whole army of Tetraps to emerge from the Rani's base in Part Four (this being the same six creatures shown several times).

Wilderness Boats provided a small craft which could be driven across the pool to create a spray of water for the scenes of Mel's sphere floating at the start of Part Two. The boat was later hidden from the viewers when video effects were added to the scene of the spinning model sphere



Left: Ikona and Faroon, mother and son, greet each other.

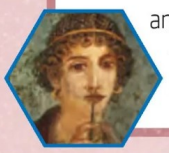


Connections: How old?

- The Doctor reveals that he and the Rani are both the same age at 953. The Doctor first gave his age as 450 in *The Tomb of the Cybermen* [1967 – see Volume 10]. It would later vary from a reference to being "several thousand years" old in *Doctor Who and the Silurians* [1970 – see Volume 15] to a more modest 750(ish) in *Pyramids of Mars* [1975 – see Volume 24].

Connections: All Greek

One of the geniuses the Rani abducted is Hypatia of Alexandria, a Greek mathematician, philosopher and astronomer from the fourth century AD.



with Mel trapped inside it. The only part of the sphere that was built was the base which Ikona deactivated in Part Two, with the clear sphere around Mel itself created by video effects. The impact of the spheres on the rock faces was achieved by detonating explosive charges on the cliffs, and other charges were used for the trip wires that triggered the bubble traps. Sarn's skeleton was an adapted traditional prop, including an elongated reptile spine.

One working Tetrap gun, housing a small explosive charge, was constructed from aluminium, and used compressed air to fire a silver net. The prop was designed by Roger Barham, and the silver glitter that surrounded the nets was a video effect added in post-production. The other five Tetrap guns were non-functional fibreglass dummies.

Various minor problems hit the location work. Due to local noise, some of the scenes between Ikona and Mel in Part One had to be redubbed later on. The scales adhered to the faces of the Lakertyan artistes had a habit of falling off or smearing in the drizzle, while another shot was delayed when Kate O'Mara announced she had lost an earring. After a long search around the quarry by Ken Trew and his team, the actress discovered it had actually fallen down her cleavage.

In the bar of the unit hotel, McCoy and Richard Gauntlett performed an impromptu cabaret in which McCoy played the spoons. Powell suggested to Nathan-Turner and Cartmel that this could be written into the script, a notion which the Bakers disliked, but nevertheless it was inserted into the script for the studio sequences in Parts One and Two.

Other changes to the script before studio included the deletion of the Rani and Urak kidnapping Einstein from his home in Part One, and also a nightmare the unconscious Doctor experienced in which he saw flashbacks to *The Mark of the Rani* and the Rani's trial on Gallifrey (the role of 'Lord President' was included in the character list in February 1987).

One principal cast member required only for the studio recording was Donald Pickering, an established character actor who appeared in the BBC series *The Pallisers*. During the 1960s Pickering had made two appearances in *Doctor Who,* firstly as Eyesen in the final two episodes of *The Keys of Marinus* [1964 – see Volume 2], and then three years later as the Chameleonised Captain Blade in *The Faceless Ones,* alongside Wanda Ventham. Pickering and Ventham were delighted to be reunited again and spent a lot of their time on the serial giggling and gossiping together.



Right: The Doctor is determined to free the Lakertyans from the Rani's tyranny.

Rehearsals for the first studio recording ran from Thursday 9 April to Saturday 18 April at the BBC's rehearsal rooms in Acton. O'Mara asked Langford to perform her lines for when the Rani was pretending to be Mel so that she could learn to imitate her. O'Mara made an appearance on the *Pamela Armstrong* show commenting on her return to *Doctor Who* on Thursday 9 April.

After a day's break for the cast, the first studio recording session began on Monday 20 and would conclude on Tuesday 21 April, in TC8 at Television Centre.

Flying harness

On the first day, recording began between 4pm and 6pm when the scenes in the TARDIS wardrobe, console and control room were recorded, followed by scenes in the portal/eyrie set for the first three episodes. Nathan-Turner arranged for all recording sessions to be 'closed set' with no studio visitors. Sylvester's first scenes to be recorded were those of his Doctor selecting his new costume from the TARDIS wardrobe. This consisted of a mirror and racks of stock costumes against a black backdrop. In this sequence, as the Doctor stared at the Rani, Bonnie Langford's face was momentarily superimposed over Kate O'Mara's.

The five Tetrap extras were all hired to perform scenes upside down in Kirby harnesses. After recording the cliffhanger to Part Two, McCoy commented, "That's the most ridiculous thing I've ever done." "You ain't seen nothing yet!" replied Nathan-Turner. Evening recording between 7.30pm and 10pm covered the opening scenes in the TARDIS control room including the regeneration, which Nathan-Turner specifically asked Morgan to show on screen. This required Sylvester to be dressed in Colin Baker's costume again, complete with a wig to resemble his predecessor's hair. As the Doctor's body was rolled over, a post-production mix was shown to get to a similar shot of McCoy, without the wig – over which were added various regenerative video effects by Dave Chapman. Insert shots of the Rani's control bracelet were performed, followed by the remaining eyrie scenes and also the model shots for the bubble traps. Langford thought that she would have no problem with the flying harness scene in the eyrie as she was used to wearing one for *Peter Pan*, but found this was a different and very uncomfortable arrangement. Urak's point of view was fed to the TARDIS scanner screen by means of yellow colour separation overlay (CSO).

Geoff Powell used a West London construction company called Zircon to build all the studio sets. The Rani's TARDIS interior differed from the large mauve chamber and black console seen in *The Mark of the Rani,* both for reasons of cost and the fact that the original had been damaged in storage. Since the set would only be required for brief scenes in Parts Two and Four, it was built as a



Above: Sylvester McCoy pretends to be Colin Baker for the regeneration sequence.

small model, into which the artistes, such as Kate O'Mara, could be CSOed. The CSO was also used for the Rani's work on a 'PS board'. A video effect beam showed it changing from a rough board into a smooth one. This effect was achieved by Kate O'Mara switching between props while her back was towards the camera. Inverted CSO also allowed the Tetraps to hang upside down behind the Rani at the conclusion of Part Four after they took over her TARDIS.

CSO was also used for the Tetrap eyrie. Here there was a requirement for many of the creatures to be seen hanging bat-like from the ceiling. In addition to some inserts of the six Tetraps hanging upside down (again using an inverted CSO image), Susan Moore and Stephen Mansfield were asked to produce about 40 small models of the creatures. Due to time restrictions, the duo provided only 10 18-inch and 10 13-inch figures, made of latex and two-part foam. These were then placed in the image of Mike Tucker's false-perspective cave set. A large version of the eyrie was also built, with the entrance down some steps at the rear. A small duct for the plasma to run down in clouds of dry ice was also included as the Tetraps' method of being fed.

On the Tuesday during studio rehearsals, O'Mara, who was on antibiotics, damaged blood capillaries in her eye when hangingupside down for 20 minutes on a Kirby wire for the final scenes. Because of this, O'Mara did not hang upside down to record the scene in the Rani's TARDIS workroom which began the afternoon recording session from 2.30pm to 6pm. For the pyramid machine in the Rani's laboratory, a number of close-up shots were recorded as cutaway items, such as the Rani inserting the microthermister in Part Three. The Centre of Leisure scenes were then recorded. The evening session from 7.30pm to 10pm focused on the shots for the pyramid machine interior and the special effects which needed adding to the OB sequences, such as Mel and a Tetrap trapped inside the spheres.

In the sequences in the Centre of Leisure, Ken Trew used jewellery from the BBC drama series *The Cleopatras* to adorn the lazy Lakertyans. This large set incorporated a small pool and fountain, and also had a set of overhead gantries and walkways. A rotating metal sphere, covered in small boxes, was also suspended from the set and gantries, housing the Rani's deadly insects. The insects themselves were created in post-production purely as green video effects with appropriate sounds. The lines, "Look out, they kill," "Killer insects. Come on Doctor," and "Hmm, killer insects," were overdubbed later to make clear the threat.



Right: Urak and the Rani have an uneasy alliance.

Connections: Solstice

- The Rani is concerned that she is "in danger of missing the solstice". A solstice is an astronomical event that occurs twice in a planetary year when its star is at the greatest distance from its equator.



When the anklets fitted to the Lakertyans by the Tetraps exploded, one of them emitted a few small sparks (with fiercer sparks superimposed), after which the image of the wearer crossfaded to the Lakertyan skeleton previously used on location. A standard fibre-optic lamp provided the means for Mel to bypass the anklets in Part Four.

Gothic castle

During rehearsals for the second studio recording session, which ran from Wednesday 22 April to Saturday 2 May, Andrew Morgan rang the Bakers and asked them to provide some more dialogue for the brain voices. This would be speeded up for use in the sequence of the Rani running from the brain area to the Doctor's cubicle, showing the brain developing its multiple personalities. As with the inclusion of strange matter, this was all based on researched scientific fact. The voices heard when the brain did its computations were pre-recorded on Friday 1 May from 7pm at Television Centre by Jacki Webb and Peter Tuddenham, the latter having done voices before on *The Ark in Space* [1975 – see Volume 22] and *The Masque of Mandragora* [1976 – see Volume 25]; Morgan had also directed Tuddenham on an episode of *Blake's 7* in 1979. The voices were treated accordingly in post-production. Webb and Tuddenham also provided the countdown in the final episode. "I had... to count from 500 to nought, backwards. I did it in one take, but it was very difficult, and I was sweating like mad when I finished," Tuddenham told the fanzine *Skaro*.

On Sunday 3 May, recording in TC1 ran from 2.30pm to 6pm and 7.30pm to 10pm as it would also do for the remaining two studio days. This was an exhausting day for McCoy who was in most of the scenes. Recording began with scenes in the laboratory, arcade and portal with O'Mara dressed as Mel; a recording break was scheduled when the Rani removed her wig. Recording then continued with other scenes on the same sets for Part Two. In full make-up, Ventham knocked on the dressing room door of Arthur Marshall who was recording *Call My Bluff*; Marshall screamed and slammed the door on her.

Originally the Rani's base had been envisaged as a Gothic castle, but Geoff Powell instead selected something more hi-tech. In the main control room was a raised section with a large square table in its centre, fitted with lifting desk flaps at each corner. At each apex of the dais was a pyramid, one of which had a clear chamber through which liquid was



Connections: Good chemistry

- Having released the Rani's captured geniuses, the Doctor tells Ikona to take good care of Louis Pasteur as "he will rid his world of a major scourge". Pasteur (1822-95) was a French chemist whose research would lead to the successful treatment and cure of diseases.

Connections: Clever clothing

- The costumes worn by the Rani's captured 11 geniuses were taken from BBC stock and included a Gaztak outfit seen in *Meglos* [1980 – see Volume 32] and a cloak worn by one of the Consuls in *The Keeper of Traken* [1981 – see Volume 33].



pumped, and the other of which was a prop containing circuit boards which the Doctor would mend in Parts One and Two. The main entrances were sliding doors to either side of the set. To the rear of the control room was a flight of steps leading up to a sliding door, and behind that the raised gantry set where the huge brain was housed – 10 feet from the studio floor. The brain room was primarily used for the scenes to be recorded later in the session, affording Powell's team more time to work on it. The corridor outside the control room included a number of 'automatic' sliding bed units, which were actually operated from behind the scenes by stagehands.

The brain itself was principally built by Len Hutton, a retired senior effects designer who was now working part-time as an assistant. Sadly, Hutton died a short time later, and this *Doctor Who* serial was his last work. The brain prop was a fibreglass under-shell, with a latex skin over its surface. Between these two layers were a series of condoms, through which air was blown to give the pulsating effect. Lit with a purple light, the brain featured prominently in the closing shots of Part Three when an image of the shaking Doctor's face was superimposed over it. This crossfade was not retained in the reprise for Part Four.

Another special props included the injection gun that Beyus used on the Doctor (with the needle retracting harmlessly into the device). The Doctor also operated a tool with a glowing tip, and another instrument which was set to explode at one end. A simple chemical reaction was used for the Rani turning a blue liquid clear in a glass flask as she made a drink for the Doctor. Recorded in studio, against a CSO background of the quarry, were shots for Part Four of the Rani's wrist controller showing the countdown on red LEDs. Bonnie Langford and Karen Clegg were also recorded screaming, to be matched into video effects of the spinning spheres.

Bonnie Langford and Kate O'Mara had a lot of fun during the scenes when O'Mara was disguised as Langford, and the disguises caused one of the cameramen to get the actresses confused. However, O'Mara felt rather self-conscious when impersonating her fellow cast member.

On the Monday, recording began with the scenes in the arcade and laboratory at the start of Part One with O'Mara now dressed as the Rani. The scenes on these sets and the brain chamber were then recorded through to the first few scenes of Part Four. The headset prop had gone missing, so Powell pulled something together on the spot from odds and ends. Recording for the day was attended by Patrick Mulkern of *Doctor Who Magazine*.

On Tuesday 5 May, the BBC's *Breakfast Time* programme transmitted Guy



Right: The Rani goes to great lengths to secure the Doctor's cooperation.

Michelmore's feature on the new Doctor, and the production of *Strange Matter* (as the serial was still known, although this had always been intended only as a working title). On a slow news day for the *Daily Express*, the paper ran the item *Who's Who next?* which printed suggestions for the new Doctor which had been submitted by readers back in January... including Leslie Grantham from *EastEnders*, Noel Edmonds, Robert Hardy, Beryl Reid, Lynda Bellingham, Floella Benjamin, Simon Callow, Ken Livingstone and Ian Botham.

Brain room scenes

Taping on the serial concluded the same day with the remaining scenes in the arcade, laboratory and brain chamber for Part Four. There was a great deal of amusement in the brain room scenes, with McCoy's serious expression causing O'Mara to burst out laughing during a complex technical speech; this dialogue, provided by Charles Baker, had been causing her frustration. For the scenes where the Doctor, Mel and the Rani viewed the supernova on the CSO screen in the brain room, 10 seconds of film entitled *The Life of the Stars* was purchased from Dennis Film Services. Unfortunately, it transpired that 16 minutes of effects footage for the serial had been accidentally wiped that morning.

After the wrap party on the serial, McCoy and O'Mara suggested to Nathan-Turner another idea for a story with the Rani on board a pirate galleon.

A small amount of special effects material was shot on the BBC Visual Effects model stage at Western Avenue on high-grade 35mm film by Colin Mapson's team working under the direction of Andrew Morgan. This comprised all the close-up shots of the missile launch platform on top of the entrance to the Rani's base. Decorated with flashing lights and rotating dish antennae, the model was glimpsed in Parts One and Two before being fully seen for both the missile launch and the pad's subsequent explosion in Part Four. The rocket itself was built by Jim Lancaster, an effects assistant.

The title *Time and the Rani* was officially assigned to the story on Tuesday 12 May after Nathan-Turner asked the Bakers for something with the Rani's name in it because the character had been popular with American fans after her first appearance. This new title was a homage to *Time and the Conways*, a 1937 play written by JB Priestley to demonstrate concepts of time proposed by JW Dunne. ■

PRODUCTION

Sat 4 Apr 87 Cloford Quarry, Cloford, Somerset (Hillside/Ext. Rani's TARDIS/Grounds HQ/Perimeter/Path/Grounds outside Laboratory)

Sun 5 Apr 87 Whatley Quarry, Whatley, Somerset (Woods/Common/Checkpoint Charlie/Lake)

Mon 6 Apr 87 Cloford Quarry (Model (Rani's Laboratory & Rocket Launcher)/Path/Woods/High Ground/HQ Grounds/Outside HQ Grounds/Path outside Laboratory/Grounds of Laboratory/Bluff Cove)

Tue 7 Apr 87 Cloford Quarry (Path/Grounds/Woods/Common)

Wed 8 Apr 87 Westdown Quarry, nr Chantry, Somerset (Vines/Quarry/Valley/Ext. & Model Centre of Leisure)

Mon 20 Apr 87 Television Centre Studio 8: TARDIS Wardrobe Room; TARDIS Console Room; Portal/Eyrie

Tue 21 Apr 87 Television Centre Studio 8: Rani's TARDIS Workroom; Centre of Leisure; Interior Pyramid Machine

Sun 3 May 87 Television Centre Studio 1: Laboratory; Arcade/Portal (Rani as Mel)

Mon 4 May 87 Television Centre Studio 1: Arcade/Laboratory; Special Chamber/Brain Chamber

Tue 5 May 87 Television Centre Studio 1: Arcade; Laboratory; Brain Chamber

Post-production



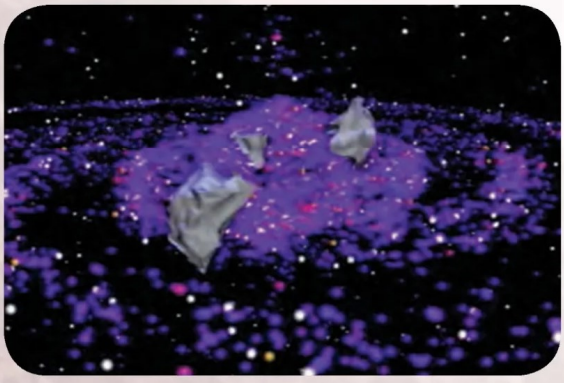
Right: Sylvester McCoy painted silver for the new opening title sequence.

Nathan-Turner decided to use computer animation for the new title sequence required for the 1987 series. At the request of his head of department, Oliver Elmes of the BBC's graphics department designed the sequence, which would be realised using the computer generation equipment from an external firm. After discussion about the project with an external film organisation, the company finally selected for the assignment was CAL Video, who not only offered interesting space effects, which they had designed for material on Halley's Comet, but were also very enthusiastic. Accordingly, they were to receive a credit on the first and last episodes of the 1987 series. The title sequence was crafted over six weeks by Gareth Edwards at CAL who proposed the sensation of being on a roller coaster around the TARDIS.

Elmes' desire was to create a colourful 'animated comic' style of opening credits. There were many elements fed into the computer, including the space background, comets, the rotating galaxy, six layers of clouds and the tumbling image of the TARDIS. This was mathematically generated from measurements based on a visual effects model of the police box. Elmes also created a new customised logo for the series, again thinking in terms of comics.

At the BBC Television Centre photographic studio on Tuesday 16 June, two sets of photographs were taken of McCoy for the opening title graphics; one of him with his face painted silver, and the other with normal make-up. It was Nathan-Turner's idea to have the Doctor wink knowingly during the opening titles, as his face changed from pensive to kindly.

Right: The opening title sequence for Sylvester McCoy's era of *Doctor Who*.





Three shots of the actor were crossfaded on the finished titles, showing him stern, then winking, and finally smiling. Unfortunately, an incorrect version of this was edited onto the master tape of Part Four: for this episode the Doctor's face neither appeared clearly through the star field nor smiled.

Opening credits

The new opening credits ran to 50 seconds, while the closing sequence ran to one minute 12 seconds. For the captions, the 1957 font Univers Ultra Condensed Light was used for the serial title and writer credit, while Eurostile Extended Bold was employed for the character names and Univers 49 Light Ultra Condensed for the performer credits. The final edits involved the use of another piece of computer picture digitising equipment called HARRY, which later allowed Elmes to synchronise the Doctor's wink better with the new theme music. Although the opening credits would still have the story title and writer's name laid over it, the caption announcing 'Part One' would now be superimposed onto the first shot of the episode itself.

A new version of the theme tune was also required, and the task of rearranging Ron Grainer's original composition was given to Keff McCulloch in March 1987. McCulloch had met Nathan-Turner a few months earlier when his girlfriend Tracey Wilson was appearing with her sister Jodie in the Brighton Theatre Royal pantomime *Cinderella* – which was written and directed by Nathan-Turner. McCulloch recorded the new theme at Satril Recording Studios in London's Childs Hill.

A few weeks after completing the theme tune, McCulloch was asked to write the incidental music for *Time and the Rani* as well. He found this very hard work, attempting to create a new style for both himself and the series, especially as the score for Part One had to be done in barely a week. McCulloch had to work at night to score the first two episodes because he was working on an album for Rose Marie during the day. For the music cue *Future Pleasure*, McCulloch used voice sampling. In addition to around 40 minutes of incidental music, McCulloch also provided the klaxon sound effects for the Rani's headquarters in Part Three and the backing to the supernova on the monitor screen in Part Four. He also worked the Ron Grainer theme into the incidentals for sections of Parts One and Four.

Tape-to-tape transfer sessions took place on Tuesday 12 and Thursday 14 May, with electronic effects added between Friday 15 and Friday 22 May. Editing was scheduled to run from Wednesday 20 May to Tuesday 9 June with dubbing from Thursday 11







Above: Ikona rebels against the Rani's domination.

June to Friday 3 July; in fact, the four episodes were edited on Tuesday 23 June (Parts One and Two), Thursday 25 June (Part Two), Friday 26 to Monday 29 June (Part Four), Wednesday 1 July (Part Three) and Sunday 5 July (Part Three). Dubbing then took place on Thursday 2, Thursday 9 July and Friday 7 and Thursday 20 August. Post-production of Part Four was concluded at 1am on Friday 21 August.

On Tuesday 16 June, as many title sequences as possible for the first two serials of the 1987 series were recorded in the afternoon.

As well as the new title sequence, Edwards also worked on some other special shots for the serial, including the TARDIS being hit by rays for the pre-credits sequence in Part One, and the shots of Lakertya and the asteroid shown in the Rani's table monitor. The flat screen set into the table top showed a variety of images at an angle, with video effects slanting the alien writing over them.

In post-production, the sky of Lakertya was turned a vivid shade of pink, with video paintbox also adding a green streak of light through the sky which heralded the sudden arrival of the TARDIS.

As usual, Dick Mills of the BBC Radiophonic Workshop provided the special sounds required for the serial and was assigned to the project in July.

Editing

From 3pm on Friday 7 August, McCoy, Langford and Greenstreet attended a dubbing session for the OB sequences of Ikona leading Mel along as his prisoner, Mel being rescued from the bubble, and the arrival at the Centre of Leisure.

Second edits were broadcast of all four episodes. Part One had minor cuts made to it, such as the Doctor wondering why he had "such an overwhelming sense of foreboding" after he examined the Rani's set-up (and the subsequent establishing shot of the Rani's base), and a couple of lines of dialogue between Ikona and Mel. In Part Two, a scene in the Arcade was dropped. In this, the Rani stopoed Beyus as he took the buckets to feed the Tetraps and told him to prepare the final cabinet as she set the digital display to read 'The Doctor'. Another minor trim was an OB sequence of Ikona looking at the Rani's HQ. Two short scenes were removed from Part Four showing Ikona asking the Doctor's party to rouse his people at the Centre of Leisure, and of Urak in the spherical chamber declaring that the Doctor must be apprehended. The opening episode captions were superimposed over the Rani's HQ in Part One, Mel running in Part Two, the Rani removing her wig in Part Three, and the Doctor inside the cabinet in Part Four. The last shot of the Doctor at the end of Part Two did not appear in the reprise for Part Three. ■

Publicity

- Issued on Wednesday 4 March 1987, the Drama Early Warning Synopsis for *Strange Matter* listed the selling points as being guest-stars Kate O'Mara, Donald Pickering, Wanda Ventham, Mark Greenstreet and the Tetraps.

- On Wednesday 19 August, a 1'40" trailer produced for the 1987 series and scored by Keff McCulloch was shown at the BBC autumn season press launch at Television Centre. This showed the Doctor and Mel standing back to back at the holiday camp from *Delta and the Bannermen*. The Doctor says he needs a holiday and Mel agrees that she has not been on Earth in ages. As they consider "green fields... rolling hills... tranquility..." a montage of exciting moments began showcasing guest stars from the forthcoming series, including Ken Dodd, Hugh Lloyd, Brenda Bruce, Elizabeth Spriggs, Stubby Kaye, Kate O'Mara, Judy Cornwell, Richard Briers, Clive Merrison and Don Henderson. The Doctor then says, "I don't think we'll bother!" as the bus explodes, then, "Let's forget it!" This was then trimmed down for the 'Galaxy of Stars' trailer screened on BBC1.

- The launch fuelled the story *Dr Who under orders to zap Coronation Street* from Steve Absalom of the *Daily Mail* on Thursday 20, quoting Michael Grade's comments of the previous day about its new Monday night scheduling against the popular Granada soap opera: 'Dr Who has been through a rough time recently. When we showed it on the traditional slot of Saturday it only got three and a half million viewers. But we now have some of Britain's biggest names appearing in a show which I am confident will make inroads into the viewership on Monday evenings.' Similar stories were *Doctor Who takes on the Street* in the *Daily Mirror*, *Dr Who versus Hilda and Bert* in the *Daily Star* and the *Daily Telegraph* piece *New Dr Who Takes Over* which referred to 'Sylvester McKay'.

- The trailer for the new series was screened on BBC1 at 5.20pm on Saturday 22 August and was a cutdown version of the one from the press launch, an event covered in *The*



Below: Mel is left to fend for herself on the surface of Lakertya.



The TARDIS materialises with a new Doctor at the helm! Sylvester McCoy is the seventh in line of intrepid Time Lords, who tonight comes face to face with the Rani (Kate O'Mara)
BBC1, 7.35pm Doctor Who

Above and below right: Promotion for the new Doctor and the new series in *Radio Times*.

Sunday Times on Sunday 23. *Radio Times* promoted the new series in the form of a one-page colour article entitled *Who's taken to the cleaners!* in the junior 'Back Page' section of the magazine (5-11 September 1987). This concentrated on the new enemies for the series with shots of two cleaner robots from *Paradise Towers*. The programme listing was accompanied by monochrome shots of the Doctor and the Rani and instead of synopses, there were three 'definitions' from the TARDIS dictionary of things relative to the episodes: *Regenerate (verb): to assume a new physical form (of Time Lords,* etc.*). Radio Times* also featured a small item headed *Who's the Real McCoy* with a colour shot of the Doctor and Mel from *Paradise Towers* to promote the series as part of the autumn season. The cast list for Part Four had a small shot of a Tetrap's head along with it.

- Further promotion took place on Saturday 5 September with *Doctor Who is a Real McCoy* in the *Daily Mirror* and a piece in *Today* focusing on McCoy.

- Trailers for Part One of *Time and the Rani* showed only a tantalisingly short sequence from the pre-credits. For transmission, Parts Two to Four were preceded by colour caption slides, over which a continuity announcer read a plot recap written by Andrew Cartmel. Different BBC regions used different slides but always the same dialogue.

- On Monday 7 September, Chris Petit of *The Times* noted of *Doctor Who* that 'The new Doctor [is] a thin man's version of Robert Morley. Given such surroundings, it is hard for the actors not to camp it up, and McCoy, Kate O'Mara, as the arch-villainess, and Bonnie Langford, as the Doctor's assistant, duly oblige, delivering their lines with all the gusto of pantomime.' The same day, Bryan Rimmer of the *Daily Mirror* ran a short item entitled *Just the Job for Bonnie!* in which the 23-year-old actress explained that she was too busy with her career for love.



UPFRONT THIS WEEK

Who's the real McCoy

'He's not as tall as the other ones,' quips Sylvester McCoy (who's all of 5ft 6in) when asked what's going to be different about *his* new Doctor (**Doctor Who**, Monday BBC1). It seems people have been telling him for years that he should play the part: 'I don't really know why – maybe it's because I've got a slightly mad quality. Perhaps it was just a way for producers to get rid of me!'

But it's not all change for the Doctor – he'll still have Mel (Bonnie Langford) to lean on. See page 87.



Broadcast

- For McCoy's début, it was decided to reschedule *Doctor Who*, taking it away from the Saturday tea-time slot which it had occupied for the 1985 and 1986 series. The show would now run on a weekday evening, as it had during the Peter Davison era, but only once a week. The position in the evening's programmes was notably later than in the Davison period, now running from 7.35pm to 8pm. The serial was subtitled for the hard of hearing on Ceefax page 888.

- The ratings for *Time and the Rani* were disappointing, principally due to both its scheduling and adverse reaction to McCoy's portrayal by the press (notably a stinging attack by Nina Myskow in the *Daily Express* in which she described him as a 'smelly old dosser'). Only five million viewers tuned into the new Doctor's début, and the following week Part Two rated barely over four million viewers, making it one of the least-watched first-run episodes ever. As with the previous series, the programme was in the lower part of the week's Top 100 and its audience appreciation scores were the poorest for several years. BBC Audience research also revealed that neither McCoy nor Langford's performances scored over 50 per cent of approval.

- The reviews were uneven. In the following morning's *Daily Telegraph*, Minette Martin admitted to never understanding the appeal of the

Above: McCoy makes his début as the Doctor.

whimsical series. Jackie Steven delivered her verdict on the new series in the *Evening Standard*: 'I don't like it one little bit. *Dr Who* is a programme that has always terrified me, an emotion that has not diminished with age.'

- Janet Street-Porter wrote the item *Microchip is light years away from Dr Who's Dylon kingdom* in *Today* on Wednesday 9 September, in which she admitted her lack of understanding of the programme which struck her as 'meaningless jargon' with 'plenty of atmospheric music'. 'The charm of *Doctor Who* lies in the way everyone takes it very seriously and acts their hearts out,' she declared. The same day, *The Guardian* looked at *Dr Who and the battle of Coronation Street* with young critic Brett Spencer reflecting on the opening episode: 'McCoy is clearly playing the part for laughs... I'm sure he will defeat the Rani but I don't fancy his chances against Bet Lynch.'

Below: The Rani consults her brain.



- *Is McCoy the real Who?* asked Angela Thomas of *The Stage and Television Today* on Thursday 10 as she wrote that 'Kate O'Mara in particular revels in her central role of the evil Rani... But Donald Pickering, Wanda Ventham and Mark Greenstreet are left with the unenviable task of taking seriously their roles as a race of non-humans with long names'.

- Saturday 12 and Sunday 13 September found Sylvester McCoy in Spokane with the *Doctor Who Celebration and Tour* which was visiting the home of KSPS-TV. Back in the UK, the *Daily Mail* had commissioned an article on the show from *Doctor Who* Appreciation Society (DWAS) co-ordinator Andrew Beech, which the paper subsequently edited in a negative manner; the finished text referred to the 'pantomime antics' of McCoy 'making a cheap joke of the role', and decrying Nathan-Turner's description of the series as the 'new *Morecambe and Wise*' which he had made a week earlier. On reading this, Nathan-Turner withdrew from an appearance at the DWAS-organised PanoptiCon VIII convention in London that weekend and commented that fandom was 'biting the hand that feeds'.

- 'Back in the gravel pit' was how Patrick Stoddard described the opening episode in his *Sunday Times* review of the week's television on Sunday 13, adding, 'If Michael Grade is as good as his word, I suspect he may soon do for Dr Who what the Daleks have been failing to manage for decades.'



Left:
Mel teams up with Ikona.

- Responding to the earlier piece in *The Guardian*, on Wednesday 16, student Paul Myatt defended the new series noting the BBC's 'confidence in the show' and concluding: 'Sylvester McCoy... is a versatile, Shakespearean actor. The best is yet to come.'

- The Wednesday 16 September edition of *Points of View* showed the regeneration sequence and read several letters about the new Doctor. These consisted of a complaint about the evening slot, a very enthusiastic letter of support, and another comment that the début night had been '25-minutes of the most appalling mindless drivel'. On Thursday 24 September, *Radio Times* printed a letter from Kevin Boggart of Taunton (alias the Master) criticising the scheduling and theme music and congratulating the BBC on trying to kill the show off.

- Langford launched balloons from Manchester live on BBC1's *It's Wicked* on Saturday 19 September. In the following day's *News of the World*, Charles Catchpole said he was glad that the actress had been bounced around a slate quarry as he felt the show was in decline, while the *Sunday Mirror* highlighted Mark Greenstreet's appearance in the serial in *Heart-throb Mark turns monster*.

- A problem arose on Monday 28 September when BBC Presentation borrowed the tape of Part Four of *Time and the Rani* to create a trailer and damaged the soundtrack a few hours before transmission.

- *Open Air*, BBC Television's viewer reaction programme, produced a feature on *Doctor Who*. This was broadcast live, the day after Part Four of *Time and the Rani* aired. The presenter, Pattie Coldwell, had a dislike of *Doctor Who,* and although she admitted to having enjoyed *Time and the Rani* the item was designed to criticise the production team. Invited to take part at BBC North West's Manchester Studio B were Bonnie Langford (who had by now left the programme and was appearing in *Charley Girl*, which had opened at the Manchester Opera House on Monday 21), John Nathan-Turner, plus a Tetrap. Three children from a school in Cheadle gave their views on the serial; they liked the Tetraps but were less keen on McCoy's Doctor. Nathan-Turner then explained to viewers about the new title sequence and listened to older viewers who claimed that the series had become a pantomime. Calls seemed divided for and against the new series. In the



Above:
Keeping time.

main programme, McCoy arrived by TARDIS and – although there were complaints about the time slot and theme tune – responses regarding the new Doctor were positive. Nathan-Turner announced there would be a new series in 1988, and Part One of *Paradise Towers* was previewed.

- For the issue of 10-16 October, *Radio Times* printed letters regarding the serial under the title *New Doctor Who is the Real McCoy!* Nigel Young of Southport was positive, Jeremy N Barker of Redditch said the show fired the imagination, Michael Proctor of Ware felt that McCoy was 'an inspired choice', and S Lancaster of Stoke-on-Trent praised McCoy's 'wonderful performance'. Doreen Edwards of Swanson saw McCoy's casting as a continuation of the Doctor's 'senile dementia' which had begun with Tom Baker.

- The serial was sold abroad to Australia, Canada, United Arab Emirates and Japan. It was also syndicated in North America as a TV movie of one-hour-30-minutes duration (with the pre-title sequence moved back after the opening credits). ABC Australia broadcast the serial from October 1988. The German version, *Terror Auf Lakertya* (*Terror on Lakertya*), was shown by RTL1 in November 1989 and again in 1993. New Zealand screened it in January 1990. UK Gold screened the serial in episodic and compilation form from November 1994.

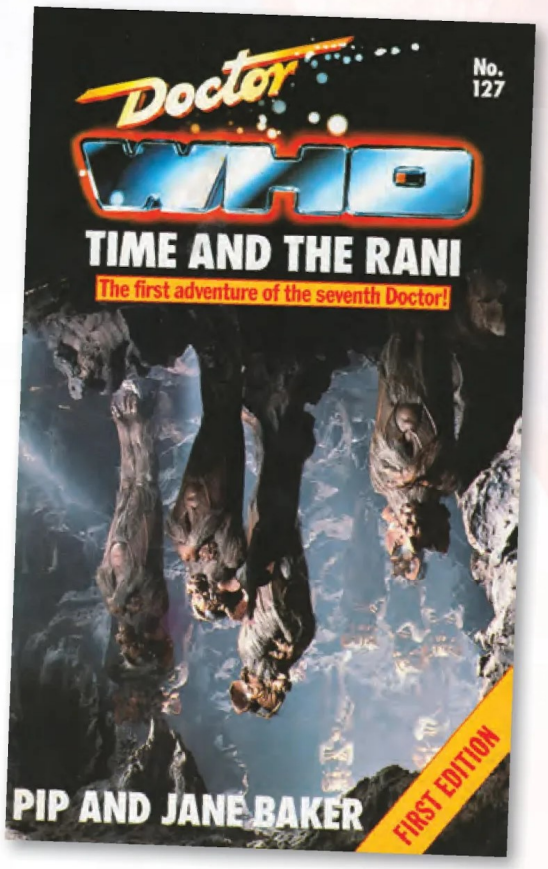
- In addition to the finished episodes, the BBC Archives retain the first edits of all four episodes plus 61 recording spools and a one-inch video tape of the pre-credit effects.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Monday 7 September 1987	7.35pm-8.00pm	BBC1	24'44"	5.1M (71st)	58
Part Two	Monday 14 September 1987	7.35pm-8.00pm	BBC1	24'36"	4.2M (85th)	63
Part Three	Monday 21 September 1987	7.35pm-8.00pm	BBC1	24'23"	4.3M (81st)	57
Part Four	Monday 28 September 1987	7.35pm-8.00pm	BBC1	24'38"	4.9M (86th)	59

Merchandise

With an extended prologue featuring the Sixth Doctor, Pip and Jane Baker novelised the serial as *Doctor Who – Time and the Rani* for publication by WH Allen in December 1987. Additions to the teleplay by the authors were an explanation of the Rani's escape from her predicament at the end of *The Mark of the Rani,* and also an explanation of how the Tetrap's native language was merely English in reverse. The cover was originally a painting by Tony Masero, but when the book cover was proofed, Nathan-Turner spotted that the image was upside down – no-one had told W H Allen which way up the Tetraps were meant to be. The art was then scrapped, and instead a specially taken colour photograph by Chris Capstick of the model Tetraps hanging in their eyrie was used. The paperback release from Target followed in May 1988, with the book being wrongly labelled Book Number 127 instead of Book Number 128, and bearing a 'First Edition' flash across one corner of the cover. A new painting by Alister Pearson graced the reprint in October 1991.



Left: The photographic cover for the novelisation.



Left: Dapol figures of Mel and a Tetrap.

The Tetraps were also the first monsters to be issued in Dapol's range of *Doctor Who* figures in June 1988, along with the Doctor and Mel (in her *Time and the Rani* outfit). Metal miniatures of the Tetraps were issued by Harlequin Miniatures in 1999.

When *The Doctor Who 25th Anniversary Album* was released by BBC Records in November 1988, two pieces of music from Part Three of *Time and the Rani*



Above: Colin Howard's cover for the video release.

Right: The DVD release of the story, with a cover by Clayton Hickman.

were included: *Future Pleasure* as heard in the Centre of Leisure, and *The Brain*, which formed the climax to the episode. The music subsequently appeared on the CDs *Evolution – The Music from Doctor Who* issued by Prestige in May 1997, and *Music from Doctor Who* from Castle Pulse in July 2002. Incidental music from the serial was included on Silva Screen's *The 50th Anniversary Collection* four-disc CD set in December 2013 and the 11-disc version released in September/November 2014.

In July 1995, *Time and the Rani* was released on BBC Video. In September 2010, the serial was released on DVD. The disc contained the following extras:

- **Commentary** with actors Sylvester McCoy and Bonnie Langford, writers Pip and Jane Baker
- **The Last Chance Saloon** – documentary about the possible cancellation of *Doctor Who*, with Sylvester McCoy, Kate O'Mara, John Nathan-Turner, Andrew Morgan, Andrew Cartmel, Pip and Jane Baker, Jonathan Powell and Oliver Elmes. Written by Nev Fountain and narrated by Richard Heffer
- **7D FX** – a look behind the scenes at the creation of the story's visual effects. With Colin Mapson, Mike Tucker and Dave Chapman
- **Helter-Skelter** – Oliver Elmes and Gareth Edwards talk about how they created the first CGI title sequence in *Doctor Who*'s history
- **Lakertya** – Pip and Jane Baker talk about their original vision for the lush forest planet Lakertya and director Andrew Morgan explains why he ended up shooting it in a quarry instead
- **Hot Gossip** – Kate O'Mara recalls the fun of working with gossiping friends. With Sylvester McCoy and Andrew Morgan
- **On Location** – BBC1's *Breakfast Time*'s reporter Guy Michelmore visits the production during location filming, broadcast Tuesday 5 May 1987
- **Blue Peter** – Janet Ellis welcomes newly appointed Doctor Who Sylvester McCoy to the *Blue Peter* studio, broadcast Monday 2 March 1987
- **Photo gallery** – production, design and publicity photos from the story
- **Production information subtitles**
- **Easter Eggs**
- **Radio Times billings** in Adobe PDF format

Time and the Rani was also available as part of GE Fabbri's *Doctor Who – DVD Files* issue 99 in October 2012. The DVD was included in the six-disc *Doctor Who: Regeneration* set issued by BBC Worldwide in June 2013. ■



Cast and credits

CAST

Sylvester McCoy The Doctor

and

Bonnie Langford Melanie

with

Kate O'Mara The Rani
Mark Greenstreet Ikona
Donald Pickering Beyus
Wanda Ventham Faroon [2-4]
Karen Clegg Sarn [1]
Richard Gauntlett Urak
John Segal Lanisha [3]
Peter Tuddenham, Jacki Webb
..... Special Voices [3-4]

UNCREDITED

Tom O'Leary Einstein
Cenydd Joeenz Pasteur
Helen Garton, Christopher Holmes, David Ianson, Karen England, Ian Durrant, Paul Page-Hansen, Lea Derrick, Ricardo Mullhall, Mark Carroll, Paul Goddard Geniuses
Amanda Jane Beard, June Bishop, Debbie Lamb, Christine Charlesworth, Helena Richards, Cheryl Carroll, Penny Rigden, Mandy Lesley, Tricia Clarke, Suzanne Britten, Sara Wishart, Amanda Grey, Andrew Thomas-James, Steve Rome, Mike Mungarvan, Joseph Arland, Ross Murray, Russell Brook, Darryl Brook, Paul Cottingham, Oscar Peck, Andrew Woodman, Haydn Andrews, Micky Max, Christopher Mosque, Chris Rainbow, Peter Fenton, Josh Elwell, Philip Babut, James Woodward, Tony White Lakertyans
Ricardo Mulhall, Lea Derrick, Paul Page-Hanson, Mark Carroll, Ian Durrant, Paul Goddard, Tony Randall, Chris Chering, Darryl Brook Tetraps

CREDITS

Written by Pip and Jane Baker
Theme music composed by Ron Grainer
Theme arrangement/Incidental music: Keff McCulloch
Special sound: Dick Mills
Production Manager: Tony Redston
Production Associate: Ann Faggetter
Production Assistant: Joy Sinclair
Assistant Floor Managers: Joanna Newbury, Christopher Sandeman
OB Lighting: Ian Dow
OB Sound: Doug Whittaker
OB Cameramen: Alastair Mitchell, John Hawes
Visual Effects Designer: Colin Mapson
Video Effects: Dave Chapman
Vision Mixer: Sue Thorne
Film Cameraman: William Dudman [4]
Technical Co-ordinator: Richard Wilson
Studio Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Studio Lighting: Henry Barber
Studio Sound: Brian Clark
Costume Design: Ken Trew
Make-up Designer: Lesley Rawstorne
Script Editor: Andrew Cartmel
Graphic Designer: Oliver Elmes
Computer Animation: CAL Video[1]
Designer: Geoff Powell
Producer: John Nathan-Turner
Director: Andrew Morgan
BBC ©1987

[1] Credited on Part One only



Profile

SYLVESTER McCOY
The Doctor

Sylvester McCoy was born Percy James Patrick Kent-Smith on 20 August 1943 in the West Scotland coastal town of Dunoon, to Irish mother, Molly Sheridan, and English father, Percy James Kent-Smith.

Within a year of his parents being married, his father was enlisted into the Navy in WWII, as a submarine Engine Room Artificer 4th Class. Tragically he was killed when P-615 was torpedoed off Sierra Leone on 18 April 1943, four months before his son was born. Though the son he never met took his name, the boy tended to be known as James Kent-Smith.

He attended the local St Mun's School and after visiting a priest he enrolled at a seminary, Blair College, Aberdeen, and for the next three years trained for the priesthood. McCoy later admitted the theatricality of the cloth appealed.

He attempted to join a Dominican order of monks but was too young and so returned to Dunoon Grammar School, where he discovered girls. "I was sent to a mixed school, and instead of wearing a skirt, I started chasing it," he explained to *The (Glasgow) Herald* in 2012.

One girl, Elswyth Calder, broke his heart at 18. He left for a holiday in London but never returned, finding an insurance job in the City. He grew to loathe the job and when, in his mid-20s, the company went bust he decided this was not the life for him.

Now living in an attic room in Bohemian Belsize Park, he found a job in the box office of Chalk Farm underground arts venue The Roundhouse, via a friend who was a cook there. As he later put it, "They needed a hippy who could count." As well as his box-office duties, he found himself drafted into onstage security for the Rolling Stones' gig there in March 1971.

He became friendly with actor Brian Murphy (later a sitcom star in *Man About the House* and *George and Mildred*), whose wife was the Roundhouse's assistant administrator. When 'resting', Murphy worked collecting tickets and he and Kent-Smith concocted bits of comedy business to entertain the queues.

Roundhouse regular Ken Campbell formed touring theatre company, *The Ken Campbell Roadshow*, in north west England in early 1970. The Roadshow's first line-up had comprised Campbell, Dave Hill, Jane Wood and Bob Hoskins, but one day Campbell visited the Roundhouse looking



Right: With Janet Ellis, Adrian Hedley and David Rappaport in *Jigsaw* in 1980.

for more recruits. Murphy suggested his pal in the box office, assuming he was a resting actor – in fact Kent-Smith had no acting experience.

Travelling to Manchester to join them, they soon created a modern-day circus act, which Campbell named *An Evening with Sylvester McCoy: The Human Bomb*. The programme notes stated that titular strongman 'Sylvester McCoy' was played by Sylvester McCoy, with at least one reviewer repeating the falsehood. Appreciating the irony, Kent-Smith adopted the Sylveste/Sylvester monicker.

The Roadshow brought entertainment to places not well served by theatres, instead playing pubs and clubs. A raucous post-hippy take on music-hall 'low comedy', BBC2 arts strand *Review* made a documentary on their tour of a Merseyside new town in autumn 1971 *Ken Campbell Meets Kirkby* which aired 17 December 1971.

This acted as McCoy's TV début, and he was seen fire-eating, hammering a four-inch nail up his nose, stuffing a ferret down his trousers, escaping from handcuffs and a mailbag, and wrestling in a market square in his underpants. Members of McCoy's family, who had told all their friends to watch, were suitably horrified.

McCoy named his influences as Charlie Chaplin, Buster Keaton and Max Wall, while Campbell rated him the greatest physical comedian he had ever seen.

Other Roadshows included *An Evening With Sylveste McCoy*, at the 1972 Edinburgh Fringe Festival, a lengthy run at London's Royal Court Theatre and tours of Europe. The troupe featured in TV play *It Must Be Something in the Water* (1973) telling the history of Sadler's Wells Theatre.

McCoy's skills were soon pressed into service in children's television, in an



Above: Sylvester as Rab C Nesbitt's long-lost brother in 1996.

episode of wacky kids' sitcom *Robert's Robots* (1973), playing a robotic entertainer.

BBC director Clive Doig saw *The Ken Campbell Roadshow* at the Royal Court in 1973 and hired McCoy for zany art show for deaf children *Vision On*. He first appeared in January 1974, initially as mime act Epep/Pepe, a man who lived his life backwards in a mirror world. Subsequently he joined as a co-presenter through to 1977, variously billed as Sylveste/Sylvester.

McCoy next took his guerilla theatre talents to anarchic Saturday morning kids' show *TISWAS* in late 1978, where he became a recurring, occasional member of the team until 1981.

Alongside his burgeoning children's TV career, McCoy had developed a legit theatre vocation. After busking outside Joan Littlewood's innovative Theatre Royal, Stratford East he was invited to perform as a curtain-up act before her production of *The Hostage* and soon joined Littlewood's Theatre Workshop. He appeared in plays including *An Italian Straw Hat* and *Bloody Mary* (1975).

Further theatrical forays included Adrian Mitchell's play *White Suit Blues* (1977/8, Old Vic), Richard Eyre's staging of *Bart. Fair* (1976, Nottingham Playhouse) and playing Puck in Welsh National Opera's production of *A Midsummer Night's Dream* (1978, New Theatre, Cardiff), later broadcast by BBC2.

He performed with Ken Campbell and David Rappaport at charity comedy gig *The Secret Policeman's Ball* in June 1979 and rejoined Rappaport for panto *Cinderella* (1979).

As well as inroads into children's TV, McCoy also acted in adult fare in the latter half of the 1970s. He appeared in David Jason's sitcom *Lucky Feller* (1976) and Alan Plater's further education series *For the Love of Albert* (1977), which reused various Roadshow routines. He was the teddy boy Turps in 1950s-based sitcom *Big Jim and the Figaro Club*, aired in 1981 after a 1979 pilot. He also featured in play entry *Playhouse: Electric in the City*, aired 23 May 1980.

McCoy continued to appear in innovative children's programmes. In the second and third series of Clive Doig's



Right: As the Reverend Beaver in *The Gil Mayo Mysteries* in 2006.

puzzle show *Jigsaw* (1980/1), he and David Rappaport were bungling superheroes the O-Men. McCoy also appeared in three runs of Doig's inventors series *Eureka* (1983, 1985/6). On Granada's science-fiction quiz *Starstrider* (1984/5) he was hapless assistant Wart, and he guested in *Dramarama* episode *Frog* (1985).

Grown-up viewers saw him as Lt 'Birdie' Bowers in Central's Scott/Amundsen polar exploration mini-series *The Last Place on Earth* (1985), but he was perhaps best known at this time via a TV advert for Knorr stock cubes, where he played a soup-loving crofter fond of his chicken, Moira. His movie début, meanwhile, came in a version of *Dracula* (1979).

McCoy was increasingly busy onstage, appearing in *Can't Pay? Won't Pay!* (1981, Criterion Theatre) and *The Ghost Train* (1982/3, Lyric Hammersmith). *The Pirates of Penzance* (1982/3, Theatre Royal, Drury Lane) also featured Bonnie Langford in the cast. "I married Bonnie every night and twice on Saturdays," he later joked.

At the Bristol Old Vic he was Androcles in *Androcles and the Lion* (1985) and also starred in *Bedtime Story* (1985/6). Appearing in *Antony and Cleopatra* (1985/6, Theatre Royal, Haymarket) with Timothy Dalton, the pair bemoaned how hard it was to find regular work. Dalton became James Bond the following year, while McCoy would soon gain a certain TV starring role.

When on Thursday 18 December 1986 Colin Baker's departure from *Doctor Who* was announced, Sylvester McCoy instructed his agent Brian Wheeler to offer his services for the role. He had previously applied in 1983. Wheeler duly phoned producer John Nathan-Turner and within minutes Nathan-Turner had also received a call from Clive Doig suggesting his old pal. Nathan-Turner suspected collusion but arranged to see McCoy perform in the lead role of *The Pied Piper*, a play written for him by Adrian Mitchell running at the National Theatre from 11 November 1986.



Above: Reprising the role of the Seventh Doctor in the 1996 TV Movie.

Nathan-Turner was impressed but there were many applicants to consider – among them McCoy's former mentor Ken Campbell. Following a lengthy due process of interviews with various executives, McCoy screen-tested along with Dermot Crowley and David Fielder on 18 February 1987, with Janet Fielding assisting. McCoy's eventual appointment was formally announced via a photocall with Bonnie Langford at Cavendish Place, London on 2 March 1987.

McCoy had briefly paused to consider the effect such a high-profile part might have on his private life and that of his wife Agnes (Verkaik) and two sons, Sam (born 1976) and Joe (born 1977) who were then still at school in Hampstead, but his era duly began with location recording for *Time and the Rani* on 4 April 1987.



Above: In *Tom Jones* in 1997.

With each *Doctor Who* series now being a shorter 14 weeks, the regular cast had seven months off each year, with greater opportunities for other work. McCoy returned to *The Pied Piper* in October 1987 and then appeared in Adrian Mitchell's *Love Songs of WWIII* from January 1988. This spell at the National was covered by BBC children's documentary series *The Lowdown*.

Similarly, during transmission of his second *Doctor Who* series, McCoy hosted live children's storytelling show *What's Your Story?* (1988).

Almost all the actors to have played the Doctor have adapted and evolved their performance over time. McCoy opened his run with spoon-playing and pratfalling but soon imbued a belief in pacifism and hinted at a sadness in the character, borne of the Doctor having lived so long. With the input of script editor Andrew Cartmel and McCoy himself, the Doctor became a more brooding and mysterious character; even his costume changed to more sombre tones. The arrival of the more streetwise Ace as his companion also shifted the emphasis, as the Doctor took on something of a mentor's role.

McCoy's final episode as the lead, Part Three of *Survival* [1989 – see Volume 46], aired 6 December 1989. No one knew for sure if this was the end and indeed the show was never really cancelled, just put on hiatus and not renewed.

He quickly returned to theatre, appearing naked in Alan Bleasdale's play *Having a Ball* (1989, Liverpool Playhouse). More family friendly was panto *Aladdin* (1989/90, Palace Theatre, Manchester).

McCoy remained a presence in kids' TV, returning for a second series of *What's Your Story?* (1990), reading *Charlie and the Chocolate Factory* for *Jackanory* (1991) and similar storytelling efforts *Pass the Story* (1993) and *Harum Scarum* (1994). He regularly featured in Clive Doig's latter puzzle show *See It Saw It* (1999 and 2001).

Radio appearances included *The Shiver Show* (1990), *The Cabinet of Dr Caligari* (1991), *The Chronicles of Narnia: Prince Caspian* and *Voyage of the Dawn Treader* (1995), and reuniting with Bonnie Langford for Radio 2 quiz *Are You Sitting Comfortably?* (1996).

McCoy reprised the Seventh Doctor several times in the 1990s. A year after the programme's end he fronted a special edition of BBC schools show *Search Out Science*, first aired 21 November 1990. He reappeared in anniversary skit *Dimensions in Time* (1993) and played Doctor-ish characters in independent video productions *The AirZone Solution* (1993) and *The Zero Imperative* (1994).

Most notably, McCoy returned to play the Seventh Doctor in the *Doctor Who* TV Movie [1996 – see Volume 47], in which he handed over to Eighth Doctor, Paul McGann. Filmed in Vancouver in February 1996, McCoy had fulfilled his own promise to the fans to shoot a proper regeneration if he ever could but later admitted, "They should never have had me in it," feeling that the handover only confused new viewers.

Later TV work included two Scottish sitcom guest roles, as Rab's long-lost brother in an episode of *Rab C Nesbitt* (1996) and a wistful Craiglang Rip Van Winkle in *Still Game* (2004). Drama roles came in *Tom Jones* (1997) and as kidnapper Michael Sams in true crime story *Beyond Fear* (1997). Guest roles included *Casualty* (2001, 2008), *Hollyoaks* (2002), *The Bill* (2006) and *Mayo* (2006). In an episode of daytime soap *Doctors* (2008) he played an ageing actor who had once played a Doctor-ish hero the Amazing Lollipop Man in the late 1980s.

He was kept busiest in theatre however, playing the part of Scotland in *A Satire of the Four Estaites* (1996, Edinburgh Festival) and appearing with Adam Ant in *Funeral Games* (1996, the Drill Hall, London). He was Mr Beaver in *The Lion, The Witch and the Wardrobe* (2001/2, Sadler's Wells) for the RSC and toured *Noises Off* (2003 and 2009) with the National Theatre.

He starred in *The Pocket Orchestra* (2006, The Trafalgar Studios), toured with *Me and My Girl* (2006) and played the Fool to Ian McKellen's *King Lear* (2006), a production that toured Australia in 2007/8. He returned to Scotland to take the lead in *Plume* (2012, Glasgow Tron Theatre), and made a cameo appearance as Mr Dunlop in an episode of *Crims* (2015).

His biggest role since *Doctor Who* has been as wizard Radagast the Brown, in Peter Jackson's blockbuster film trilogy of *The Hobbit* (2012-14). The three movies reunited him with his Lear, Ian McKellen, as Gandalf, and have won him a whole new generation of devoted fans.

McCoy has reprised the Doctor in audio dramas produced by Big Finish, from its début adventure *The Sirens of Time* (1999), appearing since in over 80 stories and counting. He was also the Doctor in BBC webcast *Death Comes to Time* (2001/2). He celebrated *Doctor Who*'s 50th anniversary by playing himself in spoof *The Five(ish) Doctors Reboot* (2013).

He was seen on TV screens as himself in the BBC2 documentary series *The Real Marigold Hotel* (2016). ■



Left: Sylvester in *Crims* in 2015.



PARADISE TOWERS

STORY 145

Arriving in Paradise Towers, the Doctor and Mel find that the high-rise apartment block fails to live up to its name. Warring gangs battle it out in the corridors, murderous cleaning robots are on the prowl, and something sinister is hidden in the basement.


POLICE "ZIL" BOX

Introduction

Paradise Towers is the beginning of something. It might be Sylvester McCoy's second story as the Doctor, but it was the first commissioned by the series' incoming script editor Andrew Cartmel, who'd had limited involvement with *Time and the Rani* [1987 – see page 16]. He wanted to steer *Doctor Who* in a different direction, and during his time recruited some talented new writers to realise this ambition.

Although the Doctor had often allied himself with the underdog in the past, the Seventh Doctor has a renewed revolutionary zeal. A lot of his stories see him turn up somewhere and by the following morning he's supplanted some terrible despot.

The tyrant who needs to be toppled in *Paradise Towers* is the Chief Caretaker, possessed in the latter stages of this story by the Great Architect, Kroagnon, who is intent on ridding his precious building of "human garbage".

Appropriately enough, *Paradise Towers* works on different levels. On one hand it builds a picture of a society that has broken down – one that has been adversely affected by the harsh urban environment. The resulting community, however, is like something out of a grotesque fairy tale: evil old ladies straight out of *Hansel and Gretel*, fussy rule-obsessed caretakers, and a monster in the basement.

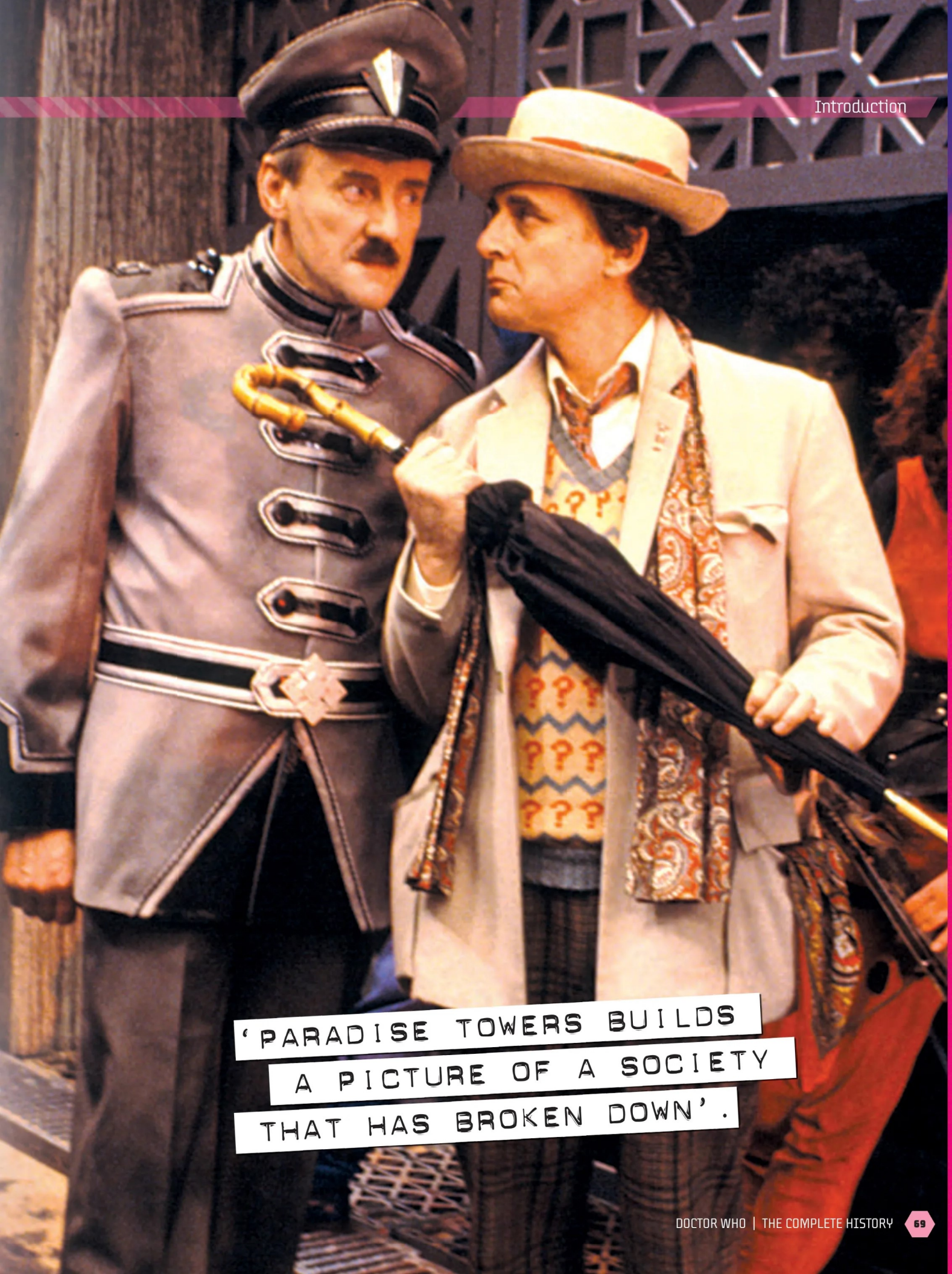
This style is similar to the approach taken by lead writer Steven Moffat when he introduced the Eleventh Doctor. In his first series there was an enchanted forest with danger lurking in the shadows, a wicked queen who stole children and old ladies who turned out to be monsters. As time passed, the Doctor was even fashioned as Rumpelstiltskin with his question that must never be answered.



Right: The Chief Clown in Stephen Wyatt's later story, *The Greatest Show in the Galaxy*.

In the short term, however, this first bold step into a new era would serve as an inspiration for further Seventh Doctor stories. *Paradise Towers*' writer, Stephen Wyatt, returned for the following series and developed some of his themes further in *The Greatest Show in the Galaxy* [1988 – see Volume 45]. Another Chief – this time a Chief Clown – delivers victims to some unspeakable evil, hidden underground. In *The Happiness Patrol* [see Volume 44] from the same year, *Paradise Towers*' mantra "build high for happiness" is echoed in the slogan "happiness will prevail" as another tyrant serves up summary executions.

Paradise Towers is an unusual story: its outlandish characters and scenarios often raise more questions than they answer. Nonetheless, this first step into new territory has a strong grasp on what makes good *Doctor Who*. ■



'PARADISE TOWERS BUILDS A PICTURE OF A SOCIETY THAT HAS BROKEN DOWN'.

PART ONE

A girl in yellow clothes runs through the rundown corridors of a dilapidated tower block. Her pursuers give up the chase – but she is attacked by something else...

The Doctor and Mel emerge from the TARDIS to find that Paradise Towers doesn't live up to the guide book. The place is full of litter, rats and graffiti. [1]

Caretaker 345/12 (Subsection 3) discovers a piece of yellow clothing.

The Doctor and Mel are held at crossbow-point by a gang of girls; the Red Kangs, led by Fire Escape and Bin Liner. [2]

The leader of the Blue Kangs reports that the last Yellow Kang is "unalive". The dead girl's foot protrudes from a dustcart pulled by a robotic cleaner. [3]

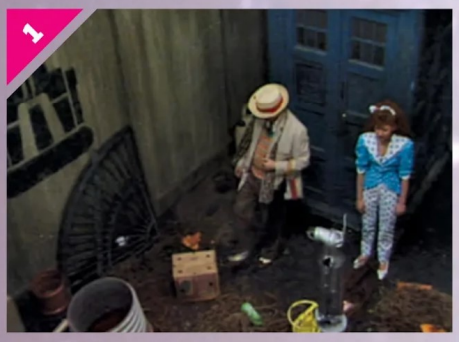
Caretaker 345/12 (Subsection 3) is attacked by a robotic cleaner. The Chief Caretaker is providing snacks for something which he calls "daddy's little pet".

The Doctor and Mel are about to be taken to the Kangs' base when a group of Caretakers arrives. They capture the Doctor leaving Mel on her own – until an old lady called Tilda invites her into her flat for tea with her friend Tabby.

The Deputy Caretaker allows the Doctor to rest. The Doctor is intrigued by some "wallscrawl" of a Kang being grabbed by a claw. [4] A robotic cleaner glides towards them and they scarper.

Mel learns that Tabby and Tilda have been in Paradise Towers ever since it was finished by the Great Architect. [5] Then a young man literally bursts in. His name is Pex, and he claims he will put the world of Paradise Towers to rights. He leaves with Mel, offering to be her guide.

The Doctor is brought before the Chief Caretaker. The Chief Caretaker is delighted; he thinks the Doctor is the Great Architect. Then he orders the Caretakers to kill him. [6]

























PART TWO

The Doctor protests that he isn't the Great Architect. The Chief condemns him to a 327 Appendix 3 (Subsection 9) death but is called away to investigate the death of Caretaker 345/12 (Subsection 3).

The Red Kangs regroup but are worried that one of their gang, No Exit, is now "unalive". [1] A robotic cleaner delivers the girl's body to a room in the basement.

The Doctor tricks the Deputy Chief into letting him escape by claiming that the rule book states that Caretakers guarding a prisoner must stand up, move five paces away from the prisoner, close their eyes and put their hands above their heads for a minute-and-a-half. [2]

The Chief Caretaker is instructing the Caretakers not to listen to careless chat about the robotic cleaners having got out of control when the Deputy calls to tell him that the Doctor has escaped.

Tabby and Tilda are visited by their neighbour Maddy. She's heard that another Caretaker's disappeared. [3]

The Doctor encounters two of the robotic cleaners. Forced up against a wall, he falls through, and finds himself in the Red Kangs' "brainquarters". He gains the trust of Fire Escape and Bin Liner by activating a vending machine to provide them with Fizzade. [4]

The Chief visits the room in the basement to tell his "pet" that daddy is not too pleased with him. The creature in the room just repeats "hungry!" [5]

Mel and Pex are captured by the Blue Kangs. The Blue Kang leader says that Pex is a "scaredy-cat" who hid away on the ship with the youngsters and the oldsters. Mel convinces them to let her go.

The Caretakers track the Doctor to the Red Kangs' base and start to burn through the door.

Mel is passing Tabby and Tilda's flat when she is invited in for tea. But it turns out that they want her for dinner! [6]

PART THREE

The Doctor remains behind in the Kangs' base to deal with the Caretakers while the Red Kangs escape through a hidden exit.

Tabby is preparing to cook Mel when she is grabbed by a claw and dragged into the waste disposal unit. [1] Tilda accuses Mel of killing Tabby, but then Pex bursts in – and as Tilda rushes over to the sink to grab a knife, she is pulled into the waste disposal, too!

The Doctor is seized by the Caretakers and taken back to their base for interrogation by the Chief Caretaker.

Checking a map of the building, Mel notices that entry to the basement is forbidden 'on pain of death'.

The Doctor ends up interrogating the Chief Caretaker. [2] The Chief explains that the Great Architect disappeared under mysterious circumstances, but before he can say any more he is called away and leaves the Doctor in the custody of the Deputy Chief.

Mel and Pex elude an advancing robotic cleaner by escaping in a lift. [3]

The Doctor is so engrossed in watching the Paradise Towers prospectus he doesn't notice the Red Kangs sneak in and tie up the Caretakers. He resumes his viewing in the Red Kangs' base – and the mention of Miracle City jogs a memory. The architect Kroagnon killed its occupants and is now trapped in Paradise Towers. Then the Blue Kangs burst in, claiming to have won the game. [4]

Mel and Pex's lift plummets down to the basement, then delivers them to the pool on the roof. Mel decides to go for a swim – unaware that there is a sinister robot in the water! [5]

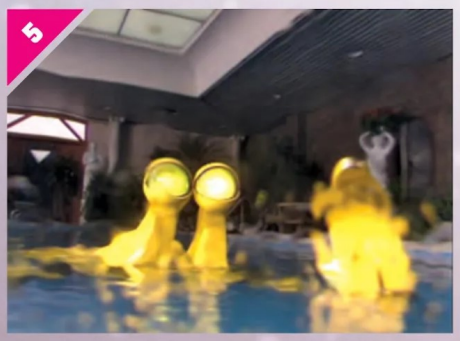
A robotic cleaner forces the Chief Caretaker into the room in the basement. The Doctor, Bin Liner, Fire Escape and the Blue Kang leader arrive in time to see a cylinder descend over him! [6] Then a cleaner grabs the Doctor...













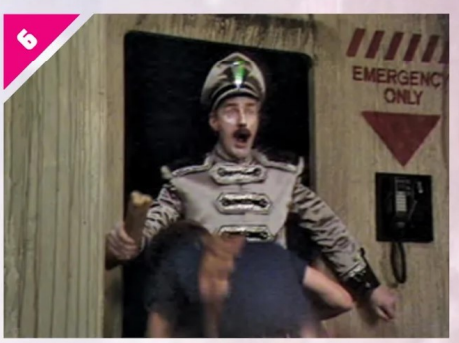












PART FOUR

The Blue Kang leader releases the Doctor and they escape to the upper levels.

The cylinder rises to reveal the Chief Caretaker, but now possessed by the mind of Kroagnon! [1]

The Doctor calls a meeting of the Kangs and tells them to head for the "pool in the sky" – where Mel is being attacked by the pool-cleaning robot! Pex is too scared to shoot it but gives Mel his gun so that she can do it instead. The Doctor arrives at the pool, much to Mel's delight, where they are joined by the Kangs, Maddy and the remaining "Rezzies". [2]

The Chief Caretaker enters the Caretakers' base and informs his Deputy that the building is polluted with "living flesh". [3] Realising that the Chief is not himself, the Deputy flees.

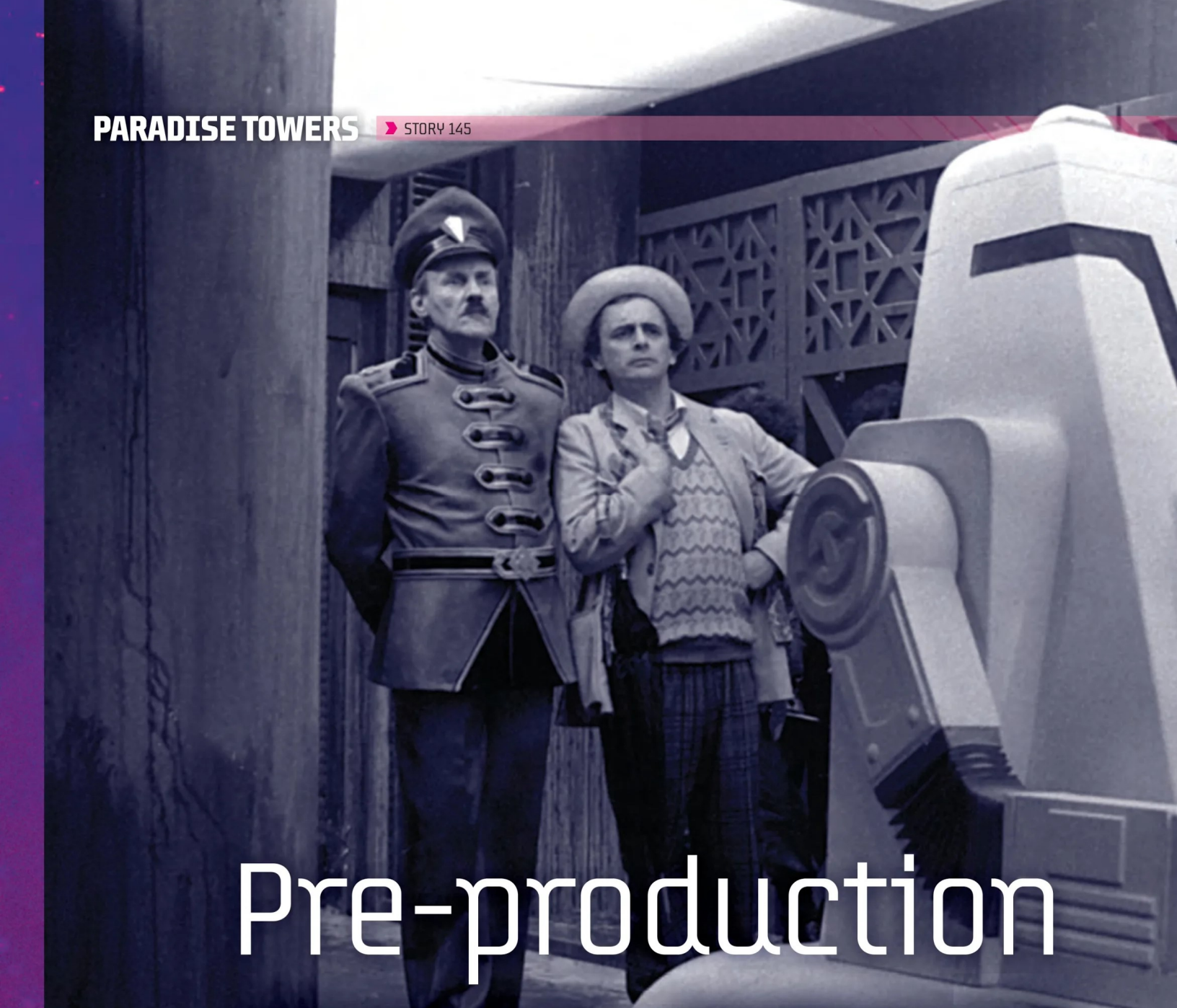
Maddy explains that the robotic cleaners are working their way up the building. The Deputy Chief arrives, and together they devise a plan. They will lure Kroagnon out of his lair by inviting him to meet his intellectual equal – the Doctor. Pex courageously volunteers to be the one to lead Kroagnon into their trap.

The Doctor contacts Kroagnon and offers to give him some ideas on how to improve the building. Meanwhile, the Rezzies throw a tablecloth over a cleaner, enabling the Kangs to destroy it. [4]

While the Kangs rig the door to their base with explosives, Pex contacts Kroagnon offering to lead him to the Doctor. But once they start walking Pex loses his nerve and suggests they hurry. [5]

The Doctor faces Kroagnon and tries to push him through the door. Instead, Kroagnon attacks the Doctor – so Pex launches himself at Kroagnon, setting off the booby-trap, killing them both. [6]

Later, the Kangs, Rezzies and Caretakers honour Pex's sacrifice. The people of Paradise Towers have been brought together, but at a terrible cost.



Pre-production

Stephen Wyatt had, by 1986, written both for theatre and for radio. Originally a university drama tutor, Wyatt's growing dislike of his job spurred him into writing his own material, first for theatre in Coventry and then as the resident writer with London theatre company the Bubble. During five months spent working at the BBC script unit, Wyatt phoned TV producers on spec to try to sell scripts. One of them was John Nathan-Turner, the producer of *Doctor Who*, to whom he sent *Claws*, a comedy pilot about a club of back-stabbing cat breeders which Wyatt had written in 1985 and which had just been commissioned for the BBC's anthology drama series *Screen One* (to be broadcast in October 1987). Nathan-Turner was impressed with *Claws* and so he contacted Wyatt, asking him to come in to discuss some story ideas in the New Year.

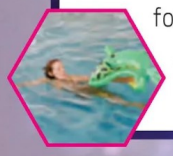
Wyatt had watched *Doctor Who* in the 1960s but had not followed the show since. However, after watching *The Trial of a Time Lord* [1986 – see Volume 42], the writer developed an outline for *Doctor Who* which was effectively a comedy of manners, working in various continuity elements to



'THE CLEANER ROBOTS WERE NOT TO BE REVEALED AT FIRST.'

Connections: Jettisoned

- The Doctor tells Mel that he has jettisoned the TARDIS' swimming pool. We had previously seen the TARDIS pool in *The Invasion of Time* [1978 – see Volume 28]. Possibly it was lost during the events of *Castrovalva*, [1982 – see Volume 34] when the Doctor was forced to sacrifice 25% of the TARDIS' architecture.



the series' past. By the time Wyatt came in to see the production team in January 1987, Andrew Cartmel had joined *Doctor Who* as script editor. Cartmel wanted to develop new stories in a different style than recent serials – and Wyatt (who then had an office at the BBC Script Unit) became his first commission. Cartmel indicated that he was not keen on Wyatt's offered story idea, but he liked the dark humour of *Claws*. When Cartmel asked Wyatt what science-fiction he liked, the writer admitted that he had read very little of the genre, but that he admired *High-Rise*, a 1975 science-fiction novel by JG Ballard, set in a tower block. The pair also discussed Terry Gilliam's 1985 dystopian movie *Brazil*, with its bureaucratic nightmares. The duo's discussion continued over lunch at a nearby pub, after which Nathan-Turner approved the idea of a serial set in a futuristic tower block.

Nathan-Turner was concerned that the ideas offered by Wyatt and Cartmel did not feature a conventional 'monster' of the sort expected by *Doctor Who* audiences. Wyatt initially suggested a tentacled creature living in the basement of the tower block which was able to drag its victims down through the service ducts. The producer pointed out that tentacles had been difficult to realise effectively in earlier *Doctor Who* stories, and so a series of robot cleaners was suggested instead.

Wyatt quickly developed his new story idea, despite the fact that he did not know who would be playing the Doctor. The news that Colin Baker's contract had not been renewed had been made public during December 1986, and his successor had not yet been cast. Having disliked *The Trial of a Time Lord*, the last story to have been broadcast, Wyatt wanted to get back to presenting the Doctor as a Victorian explorer in space, omitting references to the show's past – a move Cartmel strongly supported. To research *Doctor Who* scripting, Wyatt read the late Robert Holmes' scripts for the first four episodes of *The Trial of a Time Lord* and admired many of the qualities in them.

The new high-rise serial developed as Wyatt created a group of extreme characters to populate his distorted parody of modern-day tower blocks. Wyatt recalled his own experiences of visiting friends who lived in some East End apartment blocks, and how the empty lifts seemed to come and go to different floors of their own accord; his friends then explained to him that this was caused by children playing in the lifts and pressing the buttons for all the different floors.

Wyatt was formally commissioned for the first episode of his four-part story on Friday 30 January, with the serial entitled *Paradise Tower*. Taking a week off work from the BBC script unit, Wyatt produced



Right: The Doctor and Mel discover that Paradise Towers has seen better days.

his first script and outlined the remaining three in just six days, delivering the script on Monday 9 February.

One of Wyatt's aims was that Paradise Towers should be a dirty, lived-in setting. In the script for Part One, Wyatt noted that Potassium Street was, like all the streets of Paradise Towers, 'completely enclosed and lit by artificial light. Each is painted individualised colours (Potassium Street's being silvery blue) and, between the numbered front doors of the flats, are futuristic streetlights, nooks and drinking fountains.' The Fountain of Happiness Square was 'a medium-sized square... Large glass windows let in daylight though they are smashed. A fountain in the centre that doesn't work. Futuristic litter everywhere.' In very early versions, the planet was called Kroagnon; this later became Griphos but the planet remained unnamed in the broadcast story.

Climactic explosion

Cartmel asked for the inclusion of a gang of teenage girls who would use new slang terms; Wyatt thus created the Kangs (a word derived from 'Kid Gangs') as children living in a dictatorship who used their wits to survive and so created their own sub-culture and society. The first Kang seen was the last Yellow Kang, described as 'a teenage girl... dressed all in yellow and her costume and her hair are in a style best described as Kung-Fu Punk'. The Red Kangs were 'armed with strange metallic crossbows, put together from bits of scrap metal'. Their arrows looked 'very much like they're made out of TV aerials' and their greeting, demonstrated by the 'Second Kang' was 'a version of pat-a-cake. It is solemn and slightly menacing so the Doctor and Mel have to quickly repress a desire to giggle.'



Above: The Deputy Chief Caretaker follows the rules.

Wyatt originally envisaged the Caretakers as far older and paunchier than they finally appeared on screen. The Chief Caretaker was revealed as 'an elderly man in a frayed but flamboyant costume halfway between that of a South American dictator and a Chief Commissionaire'. The Caretakers' headquarters was 'like a futuristic security guards' room with screens round the walls'. The Deputy Chief was 'a plump, pompous man of about 50 or so'.

Pex was 'a Rambo-style figure, (with) gleaming muscles and rugged jaw. He carries the inevitable multi-purpose gun,' and activated the lift by giving it 'a savage karate blow'. Envisaged by Wyatt as a Sylvester Stallone lookalike, the joke was that he was incompetent, cowardly and that he would be easy for Mel to dominate and save. Wyatt's experiences in the lifts were incorporated into Pex's dialogue with Mel in Part Three. Originally, Pex was to have survived the climactic explosion at the conclusion of the story, appearing alive and well out of a ventilation shaft.



'IT WAS TILDA'S KNITTING WHICH WAS USED TO TRAP MEL AT THE END OF PART TWO.'

However, it was argued that his survival was stretching credibility, so the ending was changed to allow him to remain dead.

Tilda, the 'First Rezzie', was 'a tiny, sweet-looking old lady, dressed somewhat bizarrely but apparently very friendly' while 'just behind her is her considerably larger but still sweet-looking friend, Tabby'. Their flat was 'a cluttered jumble... with a table and chairs in the middle, a budgie in its cage and, by the sink, a waste disposal chute... The table is covered with some well-chewed large bones. Tabby rushes over to the table and starts to gather them up and throw them down the waste disposal chute.' In Part Two, Tilda was 'working on a seemingly endless strip of knitting. Bones litter the table,' and when Tabby remarked that vanishing people always left something behind, 'she stares at the pile of bones.' It was Tilda's knitting which was used to trap Mel at the end of Part Two, and it was then used by Mel and Pex to block the waste disposal chute in Part Three. Going through the drawers and cupboards, Mel 'pulls out a large, futuristic mousetrap. She puts this gingerly aside and then produces a small map in a lovingly knitted woollen holder.'

Drafts and breakdowns

The Cleaner robots – whose involvement in the plot was upgraded when Cartmel decided to make them the featured 'monsters' – were not to be revealed at first, and the script initially indicated, 'We see the large, all-white legs of a robot... The robot is pulling a gleaming high-tech version of a dustcart.' The luckless Caretaker was killed by 'a large white mechanical claw'. When a Cleaner was finally revealed in the scene with the Doctor and his Caretaker escorts, it was 'large, gleaming, white, with blades swishing away at its sides'. As the Doctor examined the 'oltrimotive bi-curval scraping blades', 'a large claw shoots out from the robot's head.' When the Doctor confronted a Cleaner again in Part Two, 'a mechanical arm shoots out from the front of the 'Cleaner' and starts spraying out some sort of evil-looking smoke'. The Cleaner which confronted Mel and Pex in Part Three had 'an evil-looking corkscrew device protruding from its front'. After the attack from Kang arrows at the start of Part Four, 'the Cleaners pull out the arrows with their claws and start up again.'

Following a thumbs-up from Nathan-Turner on Tuesday 17 February, Parts Two to Four of *Paradise Towers* were commissioned from Wyatt on Thursday 19 February. Having spent a week on detailed drafts and breakdowns, it took Wyatt only two days to write each script. Wyatt delivered the scripts on his contracted deadline of Monday 16 March.

For the Kroagnon creature, Cartmel wanted a tentacled monster but was warned by Nathan-Turner that this sort of creature was difficult to make convincing. The creature was described as 'a mysterious large machine with mechanical



Below: A cleaning robot prepares to do a bit of light dusting.



Right: The Kangs think the Doctor is "ice hot, for an old one".

jaws and above the flickering red light, like a malevolent eye, in a control panel. On the floor, items of blood-stained clothing belonging to Kangs and Caretakers.' The machine spoke in 'low guttural human sounds'. In Part Four, the Chief Caretaker was 'transformed into a zombie-like body for the Great Architect. His face is pale and strangely coloured, his movements more robotic and his voice more mechanical and much softer than before. His threadbare uniform, however, is now glistening and new... He still has a cap-like device attached to his head.'

Wyatt found it difficult to write for Mel, who he felt had been created as a generic companion; the writer wanted to make her capable by having her kill the monster in the pool, described as 'a sinister-looking robotic crab', rather than being rescued. Further material in Part Four described 'a huge metallic cleaner-style claw comes up in the pool... it belongs, along with the periscope, to an underwater 'cleaner' planted in the pool'. At the sight of the cleaner, 'Pex stands panicking... in the manner of heroines in action movies'.

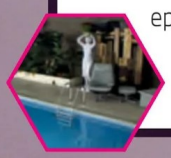
With Sylvester McCoy contracted as the new Doctor on Thursday 26 March, the scripts needed to be redrafted; prior to this, Wyatt had written for a 'generic' Doctor. Familiar with McCoy's stage work, Wyatt thought strongly of the Second Doctor as portrayed by Patrick Troughton, and added humour such as the Doctor's escape from the Caretakers using their own rule book. The Seventh Doctor's habit of misquoting, established in the preceding *Strange Matter* (later retitled as *Time and the Rani* [1987 – see page 16]) was severely reduced, with just the odd line like "clothes don't maketh the man" in Part One. Some of the Doctor's speeches were longer in the script, such as when he examined the graffiti in Part One, commenting, "Still, for somebody as inquisitive as myself, such things are not without their interest" and telling a Cleaner in Part Two, "I've got so many things to work out and you really aren't helping."

Many of the scenes were truncated before production, notably the opening scenes of the Doctor and Mel exploring the Square, the Doctor's capture by the Caretakers, the Doctor narrowly missing Mel and Pex in the corridors in Part Two, and the Doctor's first visit to the Red Kangs' headquarters and viewing of the prospectus in Part Three (where he also referred to "Perfection Precinct" as one of Kroagnon's creations). The script did not refer to Pex's use of the explosives in the final battle with Kroagnon.

To direct the serial, Nathan-Turner wanted to use Nicholas Mallett, who had directed the first four episodes of *The Trial of a Time Lord*; the producer had sounded out Mallett about returning to the show the previous year when the director was working on *Crossroads*. So keen to return

Connections: Pool art

- The two statues on plinths seen at the swimming pool were taken from the BBC's own stock props and had previously been seen in the city of Morphoton in the second episode of *The Keys of Marinus* [1964 – see Volume 2].



to *Doctor Who* was Mallett that he cancelled work on a German mini-series, *Ruby* by Pip and Jane Baker. He was contracted on Tuesday 24 February to work on *Paradise Towers* from Monday 23 March to Friday 24 July, although this was subsequently extended to early October when problems arose regarding the music score.

Cartmel very much liked the last two instalments of the serial when he read them on Monday 16 March, prior to meeting Mallett on Friday. On the Thursday afternoon, Wyatt delivered rewrites on Parts Three and Four.

Mallett found Wyatt's script very wordy, but also felt that Nathan-Turner argued too much with the writers to get the serials redrafted the way he wanted. Because of the location schedules for *Strange Matter* and *The Flight of the Chimeron* (later re-titled as *Delta and the Bannermen* [1987 – see page 108]) either side of *Paradise Towers*, Mallett had to trade one of his six days in studio for two days of outside broadcast (OB) recording on the pool sequence.

Set designer Martin Collins was new to *Doctor Who*, Janet Tharby had previously designed the costumes on *Resurrection of the Daleks* [1984 – see Volume 39], while Shaunna Harrison had supervised make-up for the last six episodes of *The Trial of a Time Lord*. Visual effects designer Simon Tayler had been a design assistant on *The Pirate Planet* [1978 – Volume 29], *Full Circle* [1980 – see Volume 32] and *Warriors' Gate* [1981 – see Volume 33].



Left: Light the blue touch paper, and withdraw to a safe distance.

Modern architecture

Three Cleaner robots large enough to contain an operator were built by Simon Tayler's visual effects team; two of these were for the majority of the sequences, with a third being a less detailed version for the scenes in which the robots were attacked and blown up. The fibreglass bodies incorporated two car headlamps and were propelled on four pram wheels, guided by two steering wheels. A small gap at the front of the casing allowed the operator to see out of the prop; below this was a central claw operated on a cable release mechanism which could be fitted with a powered drill or a circular saw as necessary. There was also a bin which could be towed by one of the Cleaners, and dummies were placed inside this to simulate the Cleaners' victims.

At the outset, Mallett wanted to view programmes about modern architecture and as early as Thursday 2 April had requested editions of the documentary series *The Shock of the New* which had been shown on BBC2 in autumn 1980. Clips from the *Trouble in Utopia*, *Culture As Nature* and *The Future That Was* episodes were selected.

At the end of March, Mallett started to cast the guest roles in the serial. Rosemary Leach was offered the part of Maddy on Monday 30 March, while Ronald Lacey was contacted concerning the Chief Caretaker

on Wednesday 1 April; TP McKenna and Denis Quilley had also been considered for this role. Philip Jackson was offered the Deputy Chief Caretaker's role on Thursday 9, and the following day the parts of Maddy and the Chief Caretaker were offered again – this time to Frances Cuka and Ian Richardson. Roger Daltry of The Who was sent the part of the Deputy to consider on Wednesday 15.

By Tuesday 28 April, Edward Hardwicke had accepted the role of the Deputy Chief Caretaker; however, Hardwicke then had to drop out because of filming commitments on another project. In his place, Mallett cast Clive Merrison with whom he had worked on the television series *Cockles*; Merrison had appeared in *The Tomb of the Cybermen* [1967 – see Volume 10] 20 years earlier. The role of the Chief Caretaker went to Richard Briers, an actor best known for his sitcom work on series such as *Marriage Lines* and *The Good Life*, but who was also doing stage work such as *King Lear*. Briers initially debated whether or not he should take the assignment when it was offered, but all his colleagues advised him not to miss the opportunity; his wife, Ann Davies, had appeared in *The Dalek Invasion of Earth* [1964 – see Volume 4].

Below: The Chief Caretaker questions Maddy.



Veteran actress Brenda Bruce took the role of Tilda, having appeared on television in material ranging from the BBC Shakespeare productions to the Central drama *Connie*. She was joined by Elizabeth Spriggs as Tabby. Spriggs, whose television career included *Fox*, had originally been cast as Chessene in *The Two Doctors* [1985 – see Volume 41] three years earlier, but had dropped out after a disagreement over film rehearsals. The third principal Rezzie, Maddy, was Judy Cornwell who had appeared in *Moody and Pegg* and *The Good Companions*; Nathan-Turner had seen Cornwell's work and cast her, and it turned out that the actress had watched *Doctor Who* regularly since the series began, tuning in with her son when he was young. The actress loved the idea of having old ladies as evil characters as an inverted cliché.

Script amendments

Casting Pex proved to be a problem; a number of well-built actors read for the part, but none of them had the sense of humour which allowed them to send up their physique and image. In the end, Mallett cast Howard Cooke who he felt could deliver a good performance although he did not have the stature which Wyatt had envisaged; the writer felt the joke about Pex being a stupid muscleman was lost. Cooke was told that the part would require him to have a very short haircut. In selecting the Kang girls, Mallett and Nathan-Turner did improvisational work with the candidates. They were particularly impressed by Catherine Cusack, the youngest daughter of actor Cyril Cusack, who gave a fine performance despite her lack of training



Left: Tilda cleans away the leftovers.

and was immediately cast as the Blue Kang leader. Nathan-Turner had always wanted to work with Julie Brennon, the wife of Mark Strickson who had played Turlough, and so she was cast as Fire Escape. Playing Bin Liner was Annabel Yuresha, whose parents were members of the London Festival Ballet. The Young Caretaker in Part One was a television break for Joseph 'Joey' Young, whose mother was one of the pop trio Kaye Sisters and whose father was a friend of Nathan-Turner's.

Script amendments were sent out to the cast on Friday 8 May, and the following week Mallett struck an agreement with Tristar Film & TV GmbH and Time-Life Video to use extracts which he had found in *The Shock of the New* to appear in the Paradise Towers travelogue required in Parts One and Three.

Doctor Who was mentioned on BBC1's *Open Air* on Friday 24 April when viewer Peter Parker was informed that the series would return in September; that week, McCoy launched a thousand balloons to save County Hall.

McCoy made another appearance when the *Doctor Who Celebration and Tour* stopped off at the studios of WGBH in Boston, Massachusetts over the weekend of Saturday 16 and Sunday 17 May; a special 'Dinner with the Doctor' event was held on the Sunday evening.

Prior to production, Mallett arranged for a meal above Albertine's wine bar in Shepherd's Bush, near Television Centre, on Monday 18 May which would allow the cast and crew to get to know each other before work got underway.

The cast assembled for a readthrough of the serial on Tuesday 19 May (delayed by a day from Monday 18) and spent the next day rehearsing the OB sequences at the BBC's Acton rehearsal rooms, to be performed on the last two days of the week. In rehearsals, Mallett had problems restraining the cast and stopping them being carried away by the comedic elements; McCoy was particularly keen to improvise and ad-lib around the scripted material. Spriggs and Bruce both spent a long time giving Langford guidance as to how they should play the scene in which Mel met Tilda and Tabby.

While rehearsals continued in London, the OB venue of the pool at the private luxury residence Elmswell House in Chalfont St Giles, Buckinghamshire was dressed on the morning of Wednesday 20, with the visual effects team setting up the 'crab' pool Cleaner in the afternoon. This was to be the only OB work on the serial, for the pool scenes on the top floor in Parts Three and Four and for similar travelogue shots in Part One. ■

Production

Recording began at 9am at Elmswell House on Thursday 21 May with a photographer present to get shots for picture publicity, BBC Enterprises and *Radio Times*; McCoy and Langford posed by the poolside with the pool Cleaner robot and also out in the gardens of the millionaire's mansion. McCoy's costume was amended from the one he wore in *Strange Matter*; he now wore a paisley scarf and hid his braces beneath his pullover.

With Wyatt in attendance, taping started outdoors with a short scene of Pex and Mel arriving at the swimming pool, after which production moved indoors to continue the scene at the poolside. A crane shot of the pool was then recorded for the travelogue. All the scenes which came after the attack on Mel by the pool Cleaner were then recorded with the rest of the guest cast as well as McCoy. Mallett planned his camera angles carefully to avoid showing the outside entrance to the pool.

Recording on Friday 22 (which was attended by Andrew Cartmel) required only Langford and Cooke of the main cast, along with stunt expert Ellie Bertram who was to double Langford in the underwater shots during the attack on Mel by the robot crab. These moments of action were arranged by stuntman Roy Scammell who had worked on previous *Doctor Who* serials, including *The Ambassadors of Death* [1970 – see Volume 15]; the sequence was recorded, along with all the underwater shots showing the robot's point of view.

The crab-like pool Cleaner prop, constructed by Simon Tayler and his assistant Mark Collcutt, was five-feet long with a floatation unit. The prop was operated via transparent rods by Tayler and his assistant who withstood the cold of the pool in wetsuits. To propel the creature, a winch was used to pull it through the water. However, the cable installed in the prop to get a tentacle which emerged from the robot's mouth to move was not tight enough, and its use was abandoned. A submerged Tayler positioned himself very close to Bonnie Langford during the robot's attack on Mel, and found that her piercing shrieks hurt his ears... something which Langford found very funny.

Complex dialogue

Because Elmswell House was in the process of being sold, the pool had not been used in two years and the water had not been heated up. Thus the water was freezing cold for Langford and Bertram, who covered themselves in grease to keep warm during recording; the actresses were kept warm by hairdryers held by the crew, and eventually were allowed to heat up in the adjoining saunas. Langford was also very nervous about firing the flash charge in the prop gun in case it burnt her bare arms, but managed the shot in one take. In total, almost 10 minutes of material was recorded for the final instalment.

By the time rehearsals for the first studio recording started on Saturday 23 May, McCoy was starting to feel more comfortable with his Doctor's character although he was still concerned by the

'ONE OF WYATT'S AIMS WAS THAT PARADISE TOWERS SHOULD BE A DIRTY, LIVED-IN SETTING.'





large amount of complex dialogue he was given. As usual, Langford learnt her lines very early on. At first, Briers overplayed both his roles (envisaging the Chief as an insane figure akin to Adolf Hitler) and Mallett and Nathan-Turner asked him to tone his performance down; watching the finished programmes later on, Briers felt that he had still overplayed the parts. It had originally been planned that McCoy would spend part of Wednesday 27 May taking part in some form of recording for the new title sequence, but this was deferred.

As the scenes were rehearsed, it was suggested that Tilda and Tabby should threaten Mel not only with a toasting fork – as scripted – but also with a small kitchen knife. Cartmel was concerned about this change, but was assured that the use of a

domestic item as a weapon would not be an issue.

During the rehearsal period, McCoy headed back up to near his birthplace in Dunoon, Scotland to appear on the live BBC1 show *It's Wicked* at Bellahouston Park in Glasgow on Saturday 30 May. On the producer's run of rehearsals on Friday 29 May, it was decided that the performance of the Rezzies should be toned down. It was McCoy who came up with the name 'Air Duct' for one of the non-speaking Kangs during rehearsals.

Studio recording on *Paradise Towers* began in Television Centre Studio 1 on Thursday 4 June. Two recording sessions were scheduled, the first from 2.30pm to 6pm and then from 7.30pm to 10pm, and Mallett used an Ikegami portable camera to get some of the more difficult shots he wanted.

The TARDIS scenes for Part One were recorded first, with the travelogue shots on the scanner to be added in post-production. Recording then moved onto the large, two-level Square set where the locked-off shot of the TARDIS (the prop built for *The Trial of a Time Lord*) materialising was recorded along with the use of a wind machine to blow rubbish around the area. There was various ad-libbing, such as the Doctor greeting a piece of equipment ("You never can tell") and Mel's comment that the TARDIS pool was leaking. Recorded next was the scene between the Chief (with



Below: Mel teams up with Pex, the would-be hero of Paradise Towers.

Briers made up to look like Adolf Hitler) and Maddy in the Rezzies' flat for Part Three, which allowed visual effects to set up the shot of the Kang arrow hitting the wall by the Doctor and Mel in the Square, after which the cutaway shots of the rats seen by the Doctor and Mel was recorded. Four tame rats were hired from an agency for this sequence. While recording on the Square continued up to the Doctor's capture (for which McCoy performed his own stunt fall), Briers had undergone a costume change and recorded the scene of Pex luring Kroagnon through the Square in Part Four. Nathan-Turner had been unhappy with the original costume fitting for Cooke as Pex and had asked for the outfit to have more rips and tears, with stubble added to Cooke's face.

Tensions

Recording then moved to the street set outside Flat 1236 where Mel met Tabby and Tilda, and recording continued in the Rezzies' flat for more scenes, including Cooke's entrance as Pex via a breakable prop door. With these Part One scenes completed, work began on the scenes set in the 3rd floor street (the same set with different signs and lit by a different coloured light). This was the venue for the Doctor being escorted by the Caretakers in Part One, and saw the first use of the Cleaner props, with various cutaways of the machines usually being recorded after the main scene. The Doctor and the Caretakers then escaped to the lift which incorporated a small monochrome monitor screen on which the floor number was displayed. As with Pex, the Caretakers' costumes looked too clean and had to be dirtied down.

Recording moved back to the Square where the Blue Kangs' shrine to the Yellow Kang had been erected, after which the scene about No Exit's disappearance in Part Two was performed. The next scene recorded was Pex's destruction of the street light on the 4th floor street (Cooke mangling another special prop), and then the scene of Pex and Mel crossing the Square for Part Two was recorded.



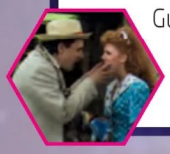
Left: Blue Kangs are best!

During the day there had been tensions, not helped by a teenage fan attempting to gain access to the studio with a faked letter. Wyatt and Cartmel had been concerned about the casting of healthy-looking supporting artists as Caretakers, but when the script editor mentioned this to Nathan-Turner in the control room, the producer snapped at him.

Recording on Friday 5 June followed the same schedule as the previous day, and began back in the Rezzies' flat and the street outside for the scenes in Part Two, after which a shot of a Cleaner moving along the 4th floor in Part One was performed. This allowed the next scene in the flat to be set up, with lots of cutaway shots for the attacks on Tilda and Tabby by the waste disposal system, dummies providing the legs of the two Rezzies being pulled into the wall, and Tilda throwing the knife which impacted into the door by Pex. With this action scene completed,

Connections: Flesh-eating

The Doctor tells Mel that he knows of "a rather spectacular swimming pool on the planet Griophos", but that it is unfortunately reserved for the exclusive use of the Gulmaris, "A rather nasty breed of flesh-eating octopi."



two long sequences were recorded showing the empty corridors for later use on the video wall of the Caretakers' headquarters; for these high-angle shots, one camera was mounted at the top of a ladder. After this, the remaining scene in the flat was recorded for Part Three, with another sequence for the video wall – this time of Cleaners spraying smoke – then recorded for Part Four.

By now, recording was running badly behind. The intention had been to record a scene with the Doctor narrowly missing Pex and Mel on the 4th floor, then the Doctor making his plan with the Kangs in the Square for Part Four. Sequences of Mel and Pex at the lift in Parts Two and Three were then scheduled for the 12th and 48th floors, to be followed by the Doctor encountering a Cleaner on the 20th floor in Part Two. All these scenes were abandoned, and instead the team jumped to the last two scenes which had to be recorded on the Square set with Mel seeing graffiti on the TARDIS in Part Three, and the final scene of the serial which required most of the cast. For this closing sequence, McCoy again reprised his "you never can tell" ad-lib.

Below: The children of Tadnell Middle School give the TARDIS a clean.



Monday 8 June saw the start of rehearsals for the second studio session, with Briers and Young recording various items for their Part One radio conversation and the Kroagnon dialogue at the Speech Studios of Television Centre from 4.30pm to 6.30pm on Wednesday 10 June. The same day, Cartmel met with Nathan-Turner and the pair addressed the issues which had caused problems between them during the earlier studio session. Then on Thursday 11 June, Colin Rogers – the deputy head of drama series and serials – expressed concerns about violent elements of the script, notably the Rezzies going down the chute.

Violent elements

Around this time, McCoy and Langford donned their *Paradise Towers* outfits for a special photocall at Television Centre where they joined children from Tadnell Middle School in Portsmouth, who had travelled up to London to clean the TARDIS as part of their annual charity sponsored car wash. McCoy also took part in the delayed photocall and recording for the new title sequence on Tuesday 16 June.

By now, Mallett was running into problems with the use of the footage he had selected to adapt from *The Shock of the New*. Eventually, Mallett agreed with video effects designer Dave Chapman that the offending items could be masked out. In the end, only material from *Trouble in Utopia* (broadcast Sunday 12 October 1980) was used; one shot in the Part One travelogue and eight shots in the prospectus for Part Three which included the Centenary Hall in Breslau, Poland. A shot of the East Building of Washington's National Gallery of Art was also featured.

For the second studio recording block, a star dressing room was requested for Briers. For the first studio session, he had been given a small dressing room with no window as all the larger dressing rooms



Above: The Doctor is the prisoner of the Red Kangs.

were occupied by computers that were being used to analyse the results of the general election that was held that same week.

The final three days of recording took place in TC1, starting on Wednesday 17 June and sticking to the same schedule as on the first session. Recording started on the 4th floor street with a Cleaner moving along in Part One, and continued with the remounted scene of the Doctor and Mel missing each other in Part Two. Next came the abandoned scene between the Doctor and Kangs from the Square, now set on the 3rd floor street, after which the 20th floor material with the Doctor and a Cleaner was recorded. This set was now used for the scene of the Doctor's escape from the Cleaners, after which all the sequences for Part Two in the Red Kang's headquarters were performed.

A short scene of the Deputy leading the hunt for the Doctor in Part Two came next; for this, an illuminated prop with a photographic slide of a costumed McCoy was used as the tracking device. The shots of the Caretakers burning their way in on the 20th floor (achieved by having magnesium wire laid around the door) and the concurrent scenes inside the HQ were then recorded for Parts Two and Three, with a handheld camera being employed on scenes such as the Doctor giving himself up to the Deputy. The Red Kang headquarters scenes continued for Parts Three and Four, including the viewing of the prospectus; this was played in from U-matic tape and at this stage did not have



Right: Kroagnon with one of his creations.

its commentary. Recording then moved to the 20th floor street with the Doctor and Deputy setting up the booby-trapped door, after which the trap was sprung. This scene required many cutaway shots, recorded afterwards.

Afternoon and evening recording was planned for Thursday 18; during the day, a group of children in wheelchairs visited the studio. Mallett scheduled all the abandoned scenes in the lift held over from the previous studio session, after which came the scene in Part Three where the Chief confronts a Cleaner on the lift approach of the 48th floor.

All the scenes with the Yellow Kang were recorded next on Potassium Street – the 35th floor – which, along with the 34th floor, was also the venue for the scenes with the Young Caretaker. For these scenes, Joseph Young played to Briers' pre-recorded dialogue; the crew felt that Young looked too handsome, and so the actor had to have make-up applied to make him less attractive before recording. The floor 34 scenes concluded with the Chief finding the remains of one of his men in Part Two.

The scenes in the Caretakers' headquarters were recorded next, with special attention being paid to the bank of monitor screens. One screen had a live feed of a Cleaner on the 34th floor set while others relayed pre-recorded shots and one was fed with some scrolling text. The external company CAL Video provided this text. Originally there were to have been far more live feeds from other cameras to the

monitors, but a major function arranged a few days before recording required many of the available cameras and meant that Mallett had to use video loops instead. Once again, the prospectus commentary had yet to be recorded whereas Young's dialogue in Part One had been recorded in advance. The later scenes in the Caretakers' headquarters were recorded with Briers now in his Kroagnon make-up for Part Four; the recorded voice of the Great Architect was played back for one scene.

Exploding cleaner

One of the Caretakers here was played by William Perrie who had previously played a Vervoid in *The Trial of a Time Lord*, and was half of the Myrka in *Warriors of the Deep* [1984 – see Volume 38].

The final recording day, Friday 19, had an additional morning recording from 11am to 1pm and a photocall which concentrated on McCoy and Briers; recording was also visited by Ken Dodd who was to guest-star in the next serial, *The Flight of the Chimeron*, and by an American fan of the show known as 'Zachary'. With the scenes at the Caretakers' headquarters complete, recording continued in the street for floor 111 where Kroagnon had a Caretaker killed in Part Four, and then the lift area of floor 113 for Kroagnon with his Cleaners. Scenes of the Cleaners being destroyed were recorded next on the street of floor 209 and a street intersection, both of which used the dummy Cleaner prop.

The basement scenes were recorded next, utilising lots of dry ice and smoke, and with Briers – back in his Chief outfit – playing to his own pre-recorded Kroagnon voice for Part Two. More cutaway shots were then recorded, showing a Cleaner exploding and Tilda's knife impacting in the door by Pex. The basement scenes then continued for Part Three, concluding with Briers emerging as Kroagnon at the start of Part Four; the glowing Kroagnon eyes had been constructed to flash in synchronisation with Briers' dialogue. The cast and crew then enjoyed the wrap party for the serial, with Spriggs and Bruce insisting to Nathan-Turner that their characters weren't really dead in the basement and could come back in a later story! ■



Left: Fine old cannibals.

PRODUCTION

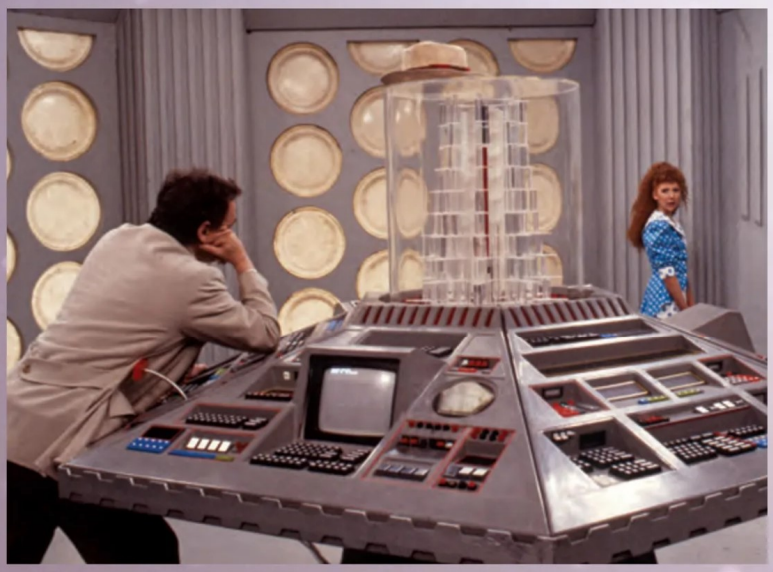
Thu 21 May 87 Elmswell House, Chalfont St Giles, Bucks (Ext/Int. Swimming Pool)
Fri 22 May 87 Elmswell House (Int. Swimming Pool)
Tue 4 Jun 87 Television Centre Studio 1: The TARDIS; Square; The Rezzies' Flat; Street; Street Outside Rezzies' Flat; Street: 3rd Floor; Approach to the Lift: 3rd Floor; Inside the Lift; Street: 4th Floor
Fri 5 Jun 87 Television Centre Studio 1: The Rezzies' Flat; Street Outside Rezzies' Flat; Square
Wed 17 Jun 87 Television Centre Studio 8: Street/Stairs: 4th Floor, 3rd Floor, 20th Floor; The Red Kangs' Headquarters
Thu 18 Jun 87 Television Centre Studio 8: Entrance to Lift: 12th Floor, 48th Floor; Inside the Lift; Potassium Street, 35th Floor; Another Street, 34th Floor; Caretaker's Headquarters
Fri 19 Jun 87 Television Centre Studio 8: Street, 111th Floor; Lift Area, 113th Floor; Street, 209th Floor; Street Intersection; Basement; Rezzies' Flat; Inside Passenger Lift

Post-production

Post-production work on the serial included Chapman matting out the trees visible on location, and the addition of a false roof for Elmswell House for the shot of the pool as seen from the patio. It was noticed that a shot during the pool sequences revealed a wall-mounted clock showing the time as 8.15, which differed to the time on the Doctor's watch. The clock was removed electronically. For Part One, the episode caption was superimposed over the opening shot of the empty Potassium Street, whereas Parts Two to Four had the episode number shown over an extra establishing shot of Paradise Towers itself, inserted before the reprise; this image was a montage from perspective photographs of existing skyscrapers assembled by Oliver Elmes of BBC Graphics.

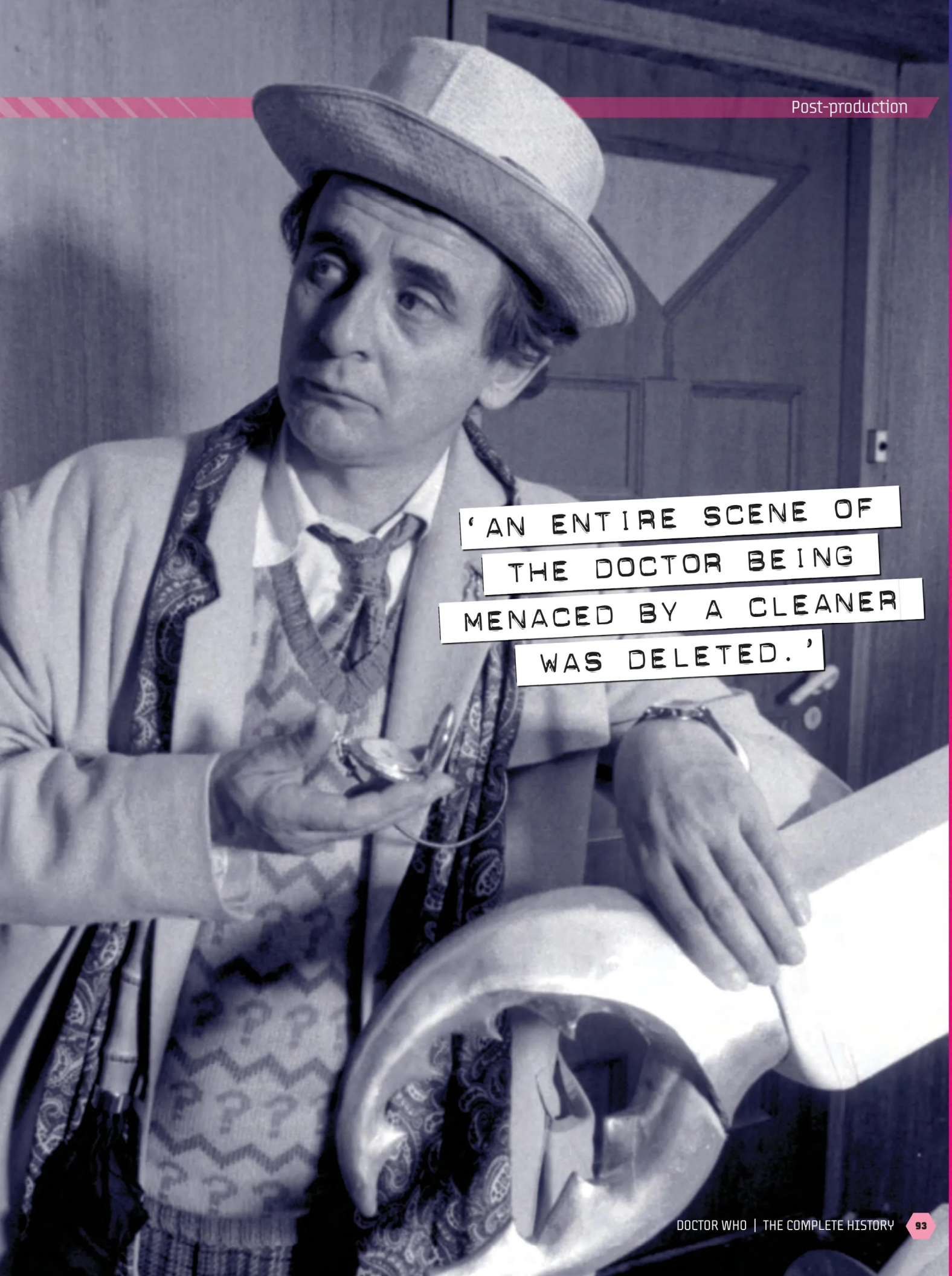
The broadcast versions of the episodes were second edits prepared between Saturday 4 and Wednesday 15 July.

Below: The Doctor and Mel decide on a destination.



In editing, Part Two lost the end of the first scene where the Chief apologised to the Doctor, "So sorry to keep you hanging about," and the end of the first scene with Pex and Mel. In this, Mel got angry with Pex after he bent the light fitting and asked him, "Why is it that no one else in Paradise Towers wants your help?... Or is everybody else so fed up with you kicking in their doors and smashing down their street lights that they don't want to have anything more to do with you?" Pex said he can put it back, but Mel told him to forget it. The end of the scene in which the Kangs feared No Exit is 'unalive' was also trimmed. After Fire Escape hoped that No Exit would get back to their headquarters, Bin Liner said that "No Exit's a redder-than-a-red Kang" and the girls moved off, chanting in a sombre mood.

An entire scene of the Doctor being menaced by a Cleaner after he copied down the wallscrawl was deleted; the Doctor heard the machine, but told it to be quiet and then suddenly realised the threat he is under. Remarking that he won't be fooled by the scraping blades again, the Doctor was astonished when the Cleaner instead released some smoke at him; he made his escape and the Cleaner pursued him. The scene where Maddy visited Tilda and Tabby was cut to remove Maddy saying that she had a bad feeling about what was happening in Paradise Towers as Tabby took her plate of remains into the kitchen and emptied it down the waste disposal chute. The start of the scene where



'AN ENTIRE SCENE OF THE DOCTOR BEING MENACED BY A CLEANER WAS DELETED.'



Above: The Chief Caretaker visits his "pet".

Mel talked to the Blue Kangs was cut to remove Pex saying that he would take them all on because he's a true fighting machine.

In Part Three, the end of the scene where the Doctor gave himself up to the Deputy had its last shot deleted; as the Doctor was led away, Bin Liner and Fire Escape emerged from a ground-level window and started to follow the party. The end of Part Three and the start of Part Four were also reworked slightly. The OB sequence of Pex and Mel entering the pool was originally to appear at the start of Part Four, but was pulled back into Part Three. Part Three originally ended with the Doctor watching in horror as the Chief Caretaker screamed inside the tube, but this was now continued to include the opening shots of Part Four with the Doctor attacked by the Cleaners. Various trims were made to material with Pex and Mel in the lift.

Part Four also lost the very start of a Red Kang headquarters scene where Bin Liner relayed a report from Fire Escape that the Cleaners were on floor 23; the end of the scene was also cut, removing a speech from the Doctor in which he told Bin Liner, "You've got to forget your old fears. We need time to plan and think. The Cleaners could be here in no time at all at the rate they're going at. The pool in the sky is the only place we can go. Mel will be there. We will be safe." The start of the scene with the Deputy trying to call the Chief before announcing Emergency Regulation ZZZ was also cut, along with the whole of the subsequent scene in which Caretaker 83/4 is confronted by two Cleaners and then told to stay where he is by the Chief: "We all have a duty to make sure Paradise Towers is made thoroughly clean, don't we?" A brief scene of the Doctor examining the nearly finished booby-trap door with Fire Escape and the Deputy was also dropped.

The incidental score for the serial was allocated to David Snell who had previously provided the score for the 1986 serial, *Tender is the Night*. New to *Doctor Who,* and coming from an orchestral background, Snell had first approached the production office to offer his services in July 1986, and his details had been kept on file. He submitted some very atmospheric sample material for Part One,



Right: The Doctor and Mel encounter the Red Kangs.

which Nathan-Turner felt made the show more dramatic, and was contracted in May 1987. Snell reviewed the first two episodes on Wednesday 8 July, and then recorded the music for Part One at CTS Studios on Wednesday 15. The remaining two episodes were viewed on Friday 17, with Part Two then recorded on Wednesday 22, again at CTS.

Abandoned score

Dick Mills of the BBC Radiophonic Workshop created the special sound effects for the serial during July. On Thursday 23 July, BBC announcer Simon Coady recorded his video commentary voice in the Speech Studio at Television Centre between 10am and 1pm. The same day, Part One was dubbed, with Part Two given its music the day after. Viewing the dubbed episodes back, Nathan-Turner was surprised at the effect of Snell's music and felt very uneasy about using it.

Wyatt also heard Snell's score which he felt was monotone and did not work in all the scenes. However, Snell's recordings for Parts Three and Four were scheduled at CTS for Wednesday 5 and Friday 14 August respectively, with dubbing on Thursday 6 and Monday 17.

Following a playback of the dubbed episodes on Thursday 10 September, Nathan-Turner discussed the score with Colin Rogers and Andrew Cartmel, and decided that Snell's work would have to be abandoned as the swimming pool muzak and distinctive themes which he had developed for each character were too intrusive.

Writing to Snell on Friday 11 September, Nathan-Turner indicated that the music would have to be rejected as it detracted from the visuals and 'a repetitive quality which tends towards monotone has crept in'. In the meantime, the producer contacted composer Keff McCulloch who had joined the show earlier in the year; McCulloch was then working on *Delta and the Bannermen* when Nathan-Turner offered him the emergency job of *Paradise Towers*, saying that the first episode would have to be ready in three days.



Left: Tabby never goes hungry.

Snell was very upset, writing back on Friday 18 offering to perform any rewrites on his work and asked if he could receive a fee for the work which he had done. Snell went on to conduct the orchestra for the music scores of *Poirot* and feature films such as *Frankenstein*, *The Saint* and *The Cider House Rules*.

With Part One delivered on time, McCulloch had a week to produce the music for Parts Two to Four. McCulloch composed around 41 minutes of music for the serial, making use of Ron Grainer's theme tune for the series in cues for Part Two. Post-production on *Paradise Towers* continued very close to transmission; on Monday 28 September, Nathan-Turner was cross to find that the serial had been re-dubbed but with the abandoned music score.

As late as Thursday 15 October, there was talk of re-editing the knife scenes. ■

Publicity

- The booking of guest stars such as Richard Briers and Ken Dodd prompted the article *Stars Queue for Doctor Who* in the *Belfast Telegraph* on Saturday 20 June.

- *Paradise Towers* was previewed on BBC1's viewer feedback programme *Open Air* which welcomed guests McCoy, Langford and Nathan-Turner on Tuesday 29 September to discuss reactions to the broadcast of *Time and the Rani*; the clip selected was that of the Doctor and Mel talking to the Kangs in Part One.

- On Thursday 1 October, *Radio Times* promoted Part One of the serial with an item about guest-star Richard Briers, including a photo of the actor as the Chief alongside McCoy's Doctor. The billing for Part One also had a black-and-white shot of the Chief Caretaker.



Paradise Towers, Earth. Chief Caretaker – Richard Briers
BBC1, 7.35pm Doctor Who

Briers's thorny task

Richard Briers is seen and heard this week – as the dastardly Chief Caretaker in **Doctor Who** (below) (Monday BBC1) and as a reluctant dissident in Tom Stoppard's translation of Vaclav Havel's **Largo Desolato** (Tuesday Radio 3). 'Being in *Doctor Who* was a macabre experience,' says Richard. 'I play a fascist dictator – with Hitler moustache – who feeds people to his monster!'

In *Largo Desolato* he's at the opposite end of the political spectrum, playing an inoffensive professor of philosophy – see feature page 13.



Don Smith



Peter Lane

- One negative piece of publicity appeared in *The Sun* on Friday 2 October just before *Paradise Towers* began transmission; *Beeb axe Dr Who after 24 years* by Kevin O'Sullivan was a completely erroneous report of how the series had been scrapped because of falling ratings.

- Val Jones-Evans previewed the new story in *Mr Good shows his bad side* in *Today* on Monday 5 October. This focused on Richard Briers' guest appearance, with the actor commenting: 'The Chief Caretaker is an absolute monster who eats people." Of *Doctor Who* itself he said: "I've always found it too frightening and so have the children." During the day, the BBC aired a trailer which showed Mel and the Doctor aboard the TARDIS.

This page: Coverage for *Paradise Towers* in *Radio Times*.

Broadcast

- Subtitles for the series were available on Ceefax page 888. Parts Two to Four were introduced by a brief reprise of the plot from the continuity announcer over two colour caption slides.

- On Tuesday 6 October, head of drama Jonathan Powell sent a memo to the *Doctor Who* production office in which he described *Paradise Towers* as 'first rate' and suggested a future storyline based around 'the Daleks at Paradise Towers'.

- On Thursday 8 October, *Stage and Television Today* carried the item *Dr Who set to become a big budget hero* in which Nathan-Turner quashed the cancellation rumour and announced that a movie version of the series was to be made by Coast to Coast and released in November 1988; Caroline Munro was to star as a female robot who beams pop videos down to Earth.

- Meanwhile, Sylvester McCoy had rejoined the *Doctor Who Celebration and Tour* which reached the Plummer Park in Los Angeles for the weekend of Saturday 10 and Sunday 11 October, having been in Silicon Valley the previous weekend.



Below: "Of course, in custard I'm completely undetectable."

- Garry Bushell of *The Sun* followed up the item on Saturday 10 October, claiming that *Doctor Who* had now been saved following pleas from 'thousands of fans' after the Friday 2 article; he too made reference to the Coast to Coast movie, as did the *Daily News* on Tuesday 13.

- Although she had left the series with the recording of *Dragonfire* [1987 – see Volume 44] in August, Langford's high profile during the broadcast of *Paradise Towers* continued; the actress appeared on *New Faces '87* on Friday 16 October and *Night Network* on Friday 23.

- Shown opposite the popular soap *Coronation Street*, the ratings for *Paradise Towers* continued the low trend set by *Time and the Rani*, but with a fractional improvement in audience size.

- When Howard Cooke became aware that Pex had been well received by the audience, he wrote to Nathan-Turner suggesting that he could return to the series to play the character again. He argued that Pex's special training could have allowed him to escape the explosion, and that the Doctor could next encounter him imprisoned at a circus, performing a strongman act. This idea came to Cooke when he heard that Wyatt was writing a new *Doctor Who* serial set in a circus (*The Greatest Show in the Galaxy* [1988/9 – see Volume 45]). In the event, although Wyatt's new story did include a strongman act, Pex did not return and remains, apparently, dead.

- In *Radio Times*, letters about the serial appeared on Thursday 19 November under the title *Who's best*. J Fisher of Ilford said *Paradise Towers* was 'one of the best for years' while Christopher Mark Castleton of Cheltenham did not like Sylvester McCoy's Doctor and felt the show should be renamed 'Doctor Whimsical'. A cartoon of Ken Dodd with a Diddy Dalek accompanied this.

- The scene of the Rezzies threatening Mel with kitchen implements in Part Three drew a couple of complaints, despite being passed by Colin Rogers. Since the serial had been recorded, the horrific killings in the English village of Hungerford on Wednesday 19 August had prompted a careful control of violence on British television. On Monday 26 October, Michael Grade,

Below: Maddy becomes the leader of the Rezzies.



the Controller of BBC1, asked Nathan-Turner to tone down this sequence with the result that several shots involving the use of knives as weapons were removed from prints of Part Three offered overseas. That evening, Part Four was followed by a caption slide announcement promoting *Delta and the Bannermen*.

- Over Tuesday 27 and Wednesday 28 October, McCoy was interviewed at the National Theatre for an edition of *The Lowdown* entitled *Desperate to Act* (broadcast Tuesday 31 May 1988), and also joined Louise Jameson and *Doctor Who* fan David Saunders at Lime Grove Studio D for *Idols: Love or Lunacy*, an edition of BBC1's *Kilroy* debate programme about fandom, which McCoy discussed with pop star David Cassidy. *Who is saved by new Doctor* claimed *The Sun*, hailing McCoy as the saviour on Saturday 31 October.

- Some time after transmission of the serial, Briers discussed his role as the Chief on Radio 2's *The John Dunn Show* on Wednesday 18 November, and a further interview with Briers seen on *Open Air* on Thursday 17 December utilised clips from *Paradise Towers*.

- The serial was sold overseas to Canada, Australia, United Arab Emirates, Japan, New Zealand and North America (where it was also syndicated as a 90-minute TV movie). The serial was dubbed into German and shown on RTL as *Der Fluck des Kroagnon* (*The Curse of Kroagnon*). UK Gold screened the serial in episodic and compilation form from December 1994.



Above: Pex confronts the Great Architect.

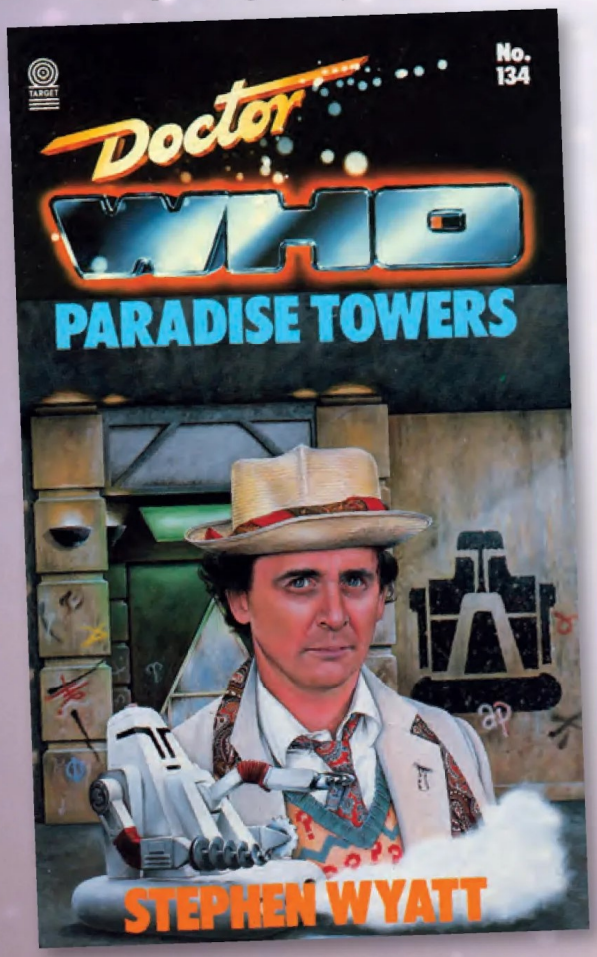
- Wyatt was generally pleased with the finished serial, although he felt that the whole setting could have looked more rundown; he also wished he had kept the Rezzie characters alive longer. The writer considered developing a sequel to *Paradise Towers*; in this, the Kang leaders were sent off to respectable boarding schools, but instead set off to find their lost brothers.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Monday 5 October 1987	7.35pm–8.00pm	BBC1	24'33"	4.5M (88th)	61
Part Two	Monday 12 October 1987	7.35pm–8.00pm	BBC1	24'39"	5.2M (84th)	58
Part Three	Monday 19 October 1987	7.35pm–8.00pm	BBC1	24'30"	5.0M (79th)	58
Part Four	Monday 26 October 1987	7.35pm–8.00pm	BBC1	24'21"	5.0M (93rd)	57

Merchandise

Wyatt adapted his scripts into novel form as *Doctor Who – Paradise Towers*, taking the opportunity to reinstate some of the missing material and christen the Blue Kang leader as Drinking Fountain. The book was originally to be published in hardcover by WH Allen in July 1988, but falling sales meant that no hard cover edition was produced after all. Instead, the book appeared in paperback in December 1988 as book number 134 in the Target Library; the cover painting was by Alister Pearson.

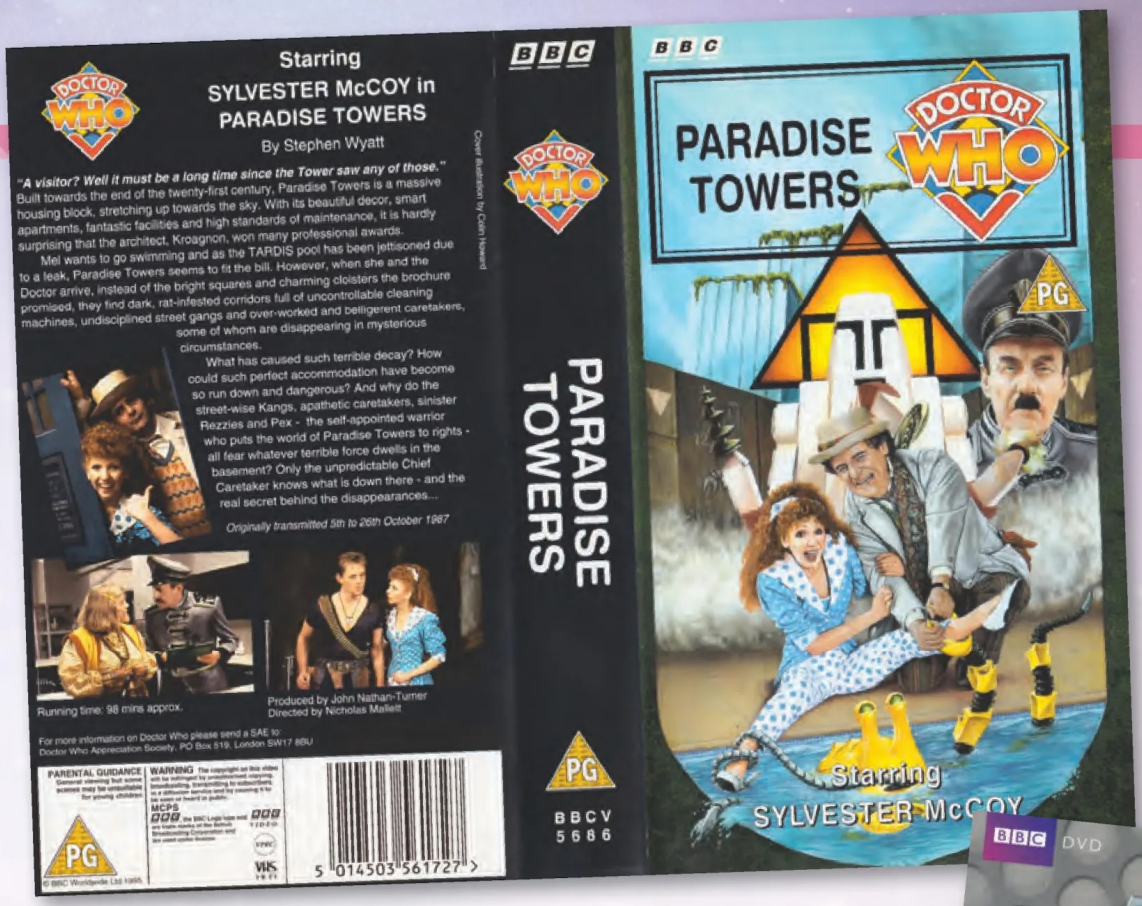


Right and above: Alister Pearson's artwork for the story appeared on the novelisation and, in an amended form, on the audiobook.



The novelisation was reprinted in 1991 with a slightly revised cover, but the same artwork. AudioGO released the novel as an audiobook read by Bonnie Langford in April 2012. For this release, artist Alister Pearson extended the art he had created for the Target novelisation, adding new images to either side.

The music for the Cleaners entering the basement and the Doctor evading the Caretaker in Part Two, the Chief visiting his 'pet' in Part Two, the Doctor operating the Fizzade machine in Part Two, the illustrated prospectus in Part Three, the final battle with Kroagnon in Part Four and the closing scene, all appeared on *The Doctor Who 25th Anniversary Album* from BBC Records and Tapes in November 1988, entitled *Towers El Paradiso*, *Drinksmat Dawning*, *Newsreel Past*, *Guards of Silence* and *Goodbye Doctor*. Originally released on LP, cassette and CD, CD reissues have included *Evolution – The Music from Doctor Who* by Prestige in May 1997 and *Music from Doctor Who* by Castle Pulse in July 2002. Incidental music from the serial





Left and below: Covers for the video and DVD releases of the story.

was included on Silva Screen's *The 50th Anniversary Collection* 11-disc set released in September/November 2014.

The drinks machine sound effect was included on the CD *Doctor Who – 30 Years at the Radiophonic Workshop* released by BBC Enterprises in July 1993.

The serial was issued on video by BBC Worldwide in October 1995, with a cover by Colin Howard. It was released on DVD by 2|entertain in July 2011. The DVD included the following special features:

- **Commentary** – with Judy Cornwell, Stephen Wyatt, and Dick Mills, moderated by Mark Ayres
- **Horror on the High Rise** – Mark Ayres presents a look at the making of *Paradise Towers*. With Richard Briers, Howard Cooke, Catherine Cusack, Stephen Wyatt, Andrew Cartmel, David Snell and Keff McCulloch
- **Deleted and extended scenes** – deleted and extended scenes from the first edit of the story
- **Continuity** – continuity announcements from the story's original transmission
- **Girls Girls Girls** – 1980s – Sophie Aldred, Janet Fielding and Sarah Sutton discuss the trials and tribulations of being a *Doctor Who* girl. Introduced by Peter Purves
- **Casting Sylvester: The Missing Piece of the Jigsaw** – *Jigsaw* producer Clive Doig explains his relationship with Sylvester McCoy and his role in the actor's casting as the Seventh Doctor
- **Alternative soundtrack** – the unbroadcast David Snell score
- **Photo gallery** – production, design and publicity photos from the story
- **Radio Times listings** in Adobe PDF format
- **Subtitle production notes**

Paradise Towers was part of the *Doctor Who – DVD Files* issue 106, published by GE Fabbri in January 2013.

The Stamp Centre issued a stamp cover for *Paradise Towers* in February 2005. Copies signed by Sylvester McCoy were available. In July 2008, limited edition copies of the cover signed by Richard Briers were released. ■



Cast and credits

CAST

Sylvester McCoy The Doctor

and

Bonnie Langford Melanie

with

Richard Briers Chief Caretaker[1]
Clive Merrison Deputy Chief[2]
Brenda Bruce Tilda [1-3]
Elizabeth Spriggs Tabby [1-3]
Judy Cornwell Maddy [2-4]
Julie Brennon Fire Escape
Annabel Yuresha Bin Liner
Howard Cooke Pex
Catherine Cusack Blue Kang Leader
Joseph Young Young Caretaker [1]
Astra Sheridan Yellow Kang [1]
Simon Coady Video Commentary [3]

[1] Also Voice of Kroagnon
[2] Billed as Deputy Chief Caretaker in *Radio Times*

UNCREDITED

Louise Clifford, Martha Stylianou, Jennie Slade, Juliette Norde, Roberta Wells, Elizabeth Gardner, Lottie Winter, Nisha Nayar, Helen Fung, Christina Clark Red Kangs inc Air Duct

Rupert Clive, James Carrington, Andrew J Bush, Barrimore, Don Weinstein, William Perrie, Nick Santini, Sean Bowden Caretakers inc 569/14 Sub 8, 49/7 Sub 5

Leigh Funnell, Heather Mair Thomas, Liz Wood, Tanya Davidson-Jones, Harriet Eedle, Suzanna Cardash, Iona Dean Blue Kangs

Kathleen Bidmead, Muriel Wellesley, Nancy Adams, Shelena Marshall Rezzies

Ellie Bertram Stunt Double for Melanie

CREDITS

Written by Stephen Wyatt
Theme Music Composed by Ron Grainer
Theme Arrangement/Incidental Music: Keff McCulloch
Special Sound: Dick Mills
Production Manager: Ian Fraser
Production Associate: Ann Faggetter
Production Assistant: Frances Graham
Assistant Floor Manager: Val McCrimmon
OB Lighting: Ian Dow [4]
OB Sound: Doug Whittaker [4]
OB Cameramen: Alastair Mitchell [4], David Hunter [4]
Visual Effects Designer: Simon Tayler
Video Effects: Dave Chapman
Technical Co-ordinator: Richard Wilson
Senior Cameraman: Alec Wheal[3]
Vision Mixer: Shirley Coward
Videotape Editor: Hugh Parson
Lighting Director: Henry Barber[4]
Studio Sound: Brian Clark[5]
Costume Designer: Janet Tharby
Make-Up Designer: Shaunna Harrison
Script Editor: Andrew Cartmel
Graphic Designer: Oliver Elmes
Designer: Martin Collins
Producer: John Nathan-Turner
Director: Nicholas Mallett
BBC © 1987

[3] Billed as Studio Camera Supervisor on Part Four
[4] Billed as Studio Lighting on Part Four
[5] Billed as Sound on Parts One to Three



Profile

BONNIE LANGFORD
Melanie

Bonita Melody Lysette Langford was born 22 July 1964 to Donald and Babette and raised in Twickenham, Middlesex. Her great-aunt had been a ballerina and her mother, born Amy Palmer, ran an after-school dance club in Richmond. Eldest sister Cherida attended the Royal Ballet School and middle sister Petrina had appeared in a 1969 episode of *Dr Finlay's Casebook*.

Young Bonnie made her first stage appearance at a year old at the dance club's annual show. At a 1970 show, aged six, she sung *The Good Ship Lollipop* and was spotted by someone from Thames TV, who entered her for TV talent contest *Opportunity Knocks*. A winning performance saw her acclaimed as 'the new Shirley Temple'.

She joined the Arts Educational School, and became a regular on the third series of Yorkshire TV's *Junior Showtime* in autumn 1971. Other work limited her to guest spots through to 1974.

She played (confusingly) 'Bonnie aged 5' (the real Bonnie was now eight) in a musical version of *Gone with the Wind* (1972/3) at the Theatre Royal Drury Lane. Noel Coward infamously commented: "Two things should be cut. The second act and that child's throat."

Other critics were kinder, however, and she next played Baby June in *Gypsy* (1973) at the Piccadilly

Theatre alongside Angela Lansbury. In 1974 *Gypsy* toured Canada and the States, with four months on Broadway. In summer 1975 she filmed movie *Bugsy Malone* (1976), appearing as diva Lena Marelli. She was, uniquely, credited here as Bonita Langford.

LWT Sunday afternoon comedy drama *Just William* (1977/8) shot her to fame. As the lisping Violet Elizabeth Bott, around half Langford's real age of 12, with ginger hair in ringlets, she appeared in only half of 27 episodes but became the series' undoubted star. Her famous line, "I'll thcweam and thcweam until I'm sick!" became a national catchphrase, copied by impressionists such as Faith Brown.

She starred in movie *Wombling Free* (1977) as Kim Frogmorton. Interviewed for the film's release, she said; "I would love to do musicals when I'm older, and musical films, too."

Now studying at the Italia Conti Stage School, a classmate was Scottish child star Lena Zavaroni, another *Opportunity Knocks* winner. One week Lena and Bonnie worked out a duet routine and LWT executives immediately commissioned a TV special. *Lena and Bonnie*, shown Easter Sunday 26 March 1978, earned a *TV Times* front cover. Often painted as rivals by the press, they remained friends until Zavaroni's death at 35.

After her panto début in *Cinderella* (1978) at the Yvonne Arnaud Theatre, Guildford, Langford stepped out of the limelight, aged 14, to complete her O levels.

By 1980 she was trying to shake off the Violet Elizabeth image. As she told *The Guardian*'s Laura Barnett in 2012: "The most difficult time came in that transition phase from young adult to adult... I felt lost, both personally and professionally – I was trying to find a way not to be seen only as this bubbly, bright, vivacious person."



Above: With Colin Baker as the Doctor in *The Trial of a Time Lord.*

Still appearing in panto each Christmas, at the Theatre Royal, Lincoln she co-starred with Colin Baker, in both *Dick Whittington* (1980) and *Goldilocks* (1981).

New direction came playing Rumpleteaser in the original run of hit musical *Cats* (1981) at New London Theatre, Langford feeling comfortable being part of an ensemble rather than centre stage.

She became a leading lady again as Kate in *The Pirates of Penzance* (1982/3) at the Theatre Royal Drury Lane, where co-stars included a certain Sylvester McCoy. She reprised the role at Manchester Opera House in 1985.

TV success followed, fronting BBC1's acclaimed modern dance showcase *The Hot Shoe Show* (1983/4) with Wayne Sleep, and co-hosting kids' show *Saturday Starship* (1984/5).

She had regular guest slots on TV light entertainment shows, including *3-2-1* (1978 and 1981), *The Morecambe & Wise Show* (1982), *The Sooty Show* (1983), *Children in Need* (1983), *The Adventure Game* (1984) and *The Keith Harris Show* (1984).

She appeared on the televised *Royal Variety Performance* each year from 1982-4



Above: Bonnie with Les Dawson and Aimi MacDonald, guesting on *Blankety Blank*.

and *The Children's Royal Variety Performance* in 1985 and 1990.

Langford met *Doctor Who* producer John Nathan-Turner at restaurant Joe Allen's, with her friend Faith Brown, previously a guest star in *Attack of the Cybermen* [1985 – see Volume 40]. Nathan-Turner later approached Langford via her agent and she accepted the part of Mel in December 1985.

She took the title role in *Peter Pan the Musical* (1985/6) at London's Aldwych Theatre before beginning a UK tour. Her *Doctor Who* photocall came on 23 January 1986, with Colin Baker joining her to fly across the *Peter Pan* stage on Kirby wires. A few days later Langford – still only 21 – was the subject of *This Is Your Life*.

There was a hostile response to her casting from some quarters of *Doctor Who* fandom; the February 1986 issue of fanzine *DWB* hit out in its front page headline at *The Dancer and the Clown*.

Her first shoot as Mel was on Monday 30 June on location at the Gladstone Pottery Museum for the climax of *The Trial of a Time Lord* [1986 – see Volume 42].

As the series' production neared completion, there was adverse publicity when former script editor Eric Saward's attack on the programme – and Langford's casting – appeared in *Starburst* magazine.

Mel's first episode aired 1 November 1986 and Langford told *Radio Times*: "Melanie is a bit headstrong and nosey, so although she recognises the Doctor is the leader she helps out by running off and investigating things for herself. She ends up in awful trouble and the Doctor has to save her." She added this role was an attempt, "to break away from the kind of work people expect me to do".

Following Colin Baker's departure, Sylvester McCoy was cast as the Seventh Doctor and his appointment announced in a photocall with Langford on 2 March 1987.

Langford was again appearing in *Peter Pan* and came straight from a performance to location filming for her next story *Time and the Rani* [see page 16] in April 1987.

After a brief but memorable stay, she decided to leave *Doctor Who*. "There are limitations to the part and I don't want to go on doing it for ever," she told *Doctor Who Magazine*'s Richard Marson in 1987. "You keep thinking, 'People are going to be so sick of this loon with the red hair running around saying, 'Doctor!'" and I don't want the character to be like that."

Langford returned immediately to the theatre, in the title role of *Charlie Girl* (1987/8) at the Manchester Opera House and Birmingham Hippodrome.

She starred in *Me and My Girl* (1988, Adelphi, London) and another run of *The Pirates of Penzance*, now playing Mabel, at the Manchester Opera House (1988) and the London Palladium (1989/90). She also starred in musical *Time of My Life* (1991) at the National Theatre.

Langford first met actor Paul Grunert in 1987 but it would be several years before romance developed. They eventually married in Mauritius on 27 September 1995. Grunert had one daughter, Natasha, from a previous marriage, and Langford

gave birth to daughter Biana, also known as 'Bibi', on 19 October 2000.

Langford and Grunert produced a staging of *Sweet Charity* (1998), with Langford in the title role, at the Victoria Palace Theatre.

She continued to make TV appearances including *Emu's Wide World* (1987), as a talent judge on *New Faces of 88* (1988), and a cameo as 'herself' in comedy *Mirrorball* (2000). An edition of *Esther* was devoted to her in 2000.

Acting roles came in radio detective spoof *Norman Conquest* (1995/6), starring Christopher Cazenove and with Langford as partner Pixie, and sitcom *Goodnight Sweetheart* (1999), but generally she was frustrated by a lack of dramatic parts.

She had briefly reprised Mel in anniversary special *Dimensions in Time* (1993) and first played the character on audio for Big Finish in 2000, alongside Sylvester McCoy on *The Fires of Vulcan* (2000). She has since appeared many times with both McCoy and Colin Baker and read audiobooks of *Terror of the Vervoids* and *Paradise Towers* for BBC Audio.

Though working steadily in panto and one-woman shows, Langford was pestered four times to appear on reality TV show *I'm a Celebrity... Get Me Out of Here!*.

The first series of *Dancing on Ice* in 2006 revived her career. Her performances drew the judges' acclaim, although audience voting suggested viewers felt Langford's dance experience gave her an unfair advantage. She came third, reappearing in specials in 2007, a farewell season in 2014, and in three live tours.

She played Roxie Hart in *Chicago* in the West End (2006-8) before touring Canada in 2009 and the US, including Broadway, in 2010.

Other stage roles came in *Guys and Dolls* (2006/7), a UK tour of *Spamalot* (2012), *9 to 5* (2012/13, Manchester Opera House), and *Dirty Rotten Scoundrels* (2014/15, Savoy Theatre, London).

TV guest slots included *Who Wants to Be a Millionaire?* (2006 and 2008), *The Weakest Link* (2007) and a judge's role on junior talent contest *Baby Ballroom* (2007).

Minor drama roles came in *Marple* (2006), as the pushy mum of a wannabe starlet (!) in *Hotel Babylon* (2008) and kids' dance drama *Britannia High* (2008).

In a 1978 BBC radio interview Langford, aged 13, had said: "People only see me as a cute kid who can be funny and sing – but I'd like to play a serious part." She would grow weary of comments like; "Oh, you do musicals, have you ever thought of acting?"

So when in 2015, the year of her amicable divorce from Paul Grunert, she was invited to audition for *EastEnders* she jumped at it. Her performances as Carmel Kazemi from June 2015 drew widespread praise and she won Best Newcomer at the 2016 British Soap Awards for the role. ■



Left: Success as Carmel in *EastEnders*.



DELTA AND THE BANNERMEN

STORY 146

Joining a group of alien tourists for an unplanned stop at a 1950s holiday camp in Wales, the Doctor and Mel discover that one of the holidaymakers is being pursued by the ruthless Gavrok and his Bannermen, who are determined to make her race extinct.


SHANGRI-LA
LUXURY COACHES

Introduction

For the most part, *Doctor Who* has never really been very rock and roll. Although the series was born during a defining era for rock music, the Doctor was resolutely of another time – even if he did talk of his "favourite Beatles" when they appeared on the time-space visualiser in *The Chase* [1965 – see Volume 5]. Very occasionally, the music of some band or other could be heard in the background. It wasn't really until 1985, however, during *Revelation of the Daleks* [see Volume 41], that this kind of music made a real impact. The DJ, a character played by comedian Alexei Sayle, killed Daleks using a highly directional ultrasonic beam of rock and roll!

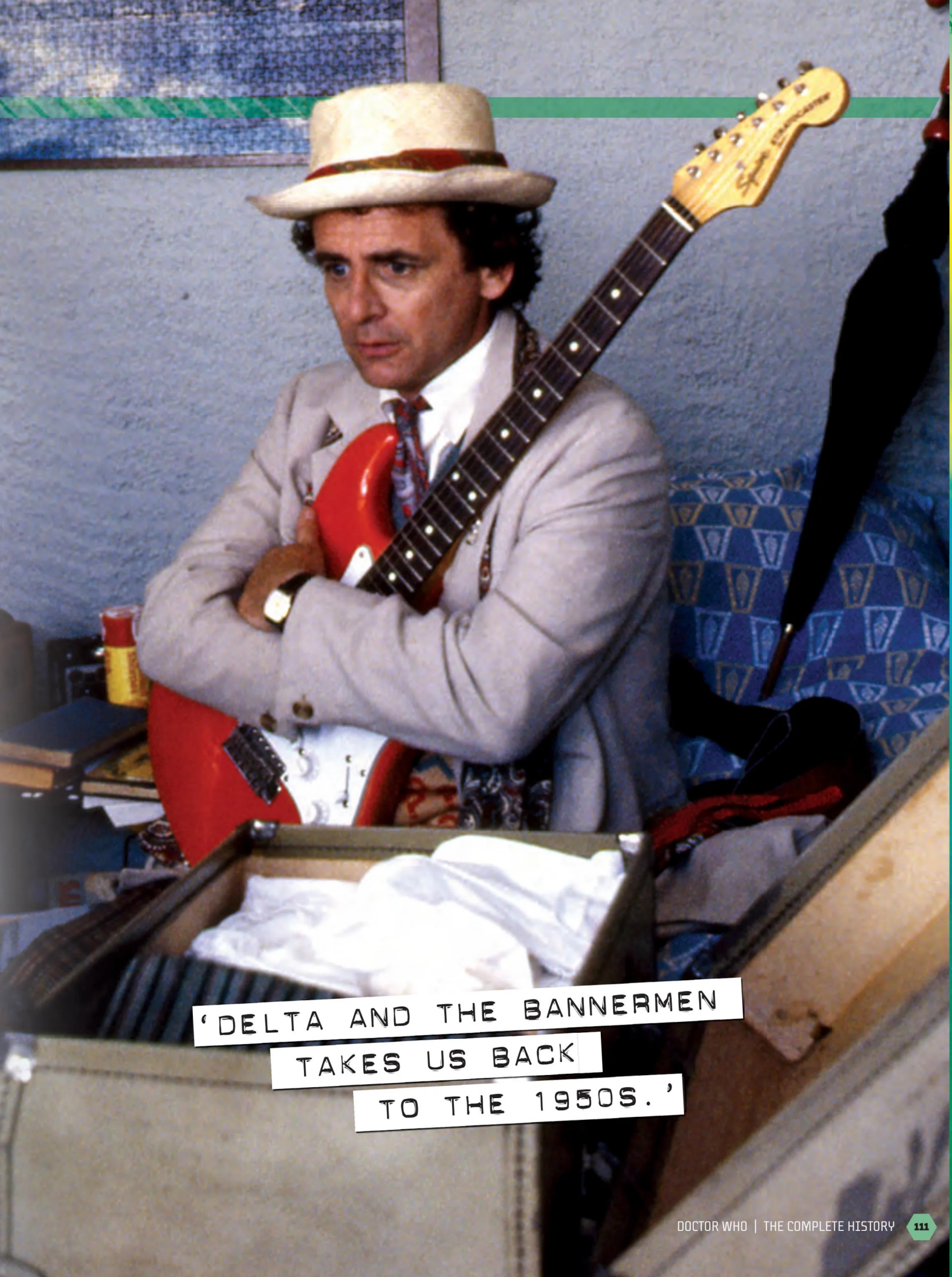
Delta and the Bannermen takes us back to the 1950s, and the music of the time plays a big part in setting the story's tone. The Doctor and Mel have a brief opportunity to relax at the 'Get to Know You Dance' at the holiday camp they end up at. The Doctor even gets to show off a few dance moves, long before he sweeps Rose off her feet (or treads on them) in *The Doctor Dances* [2005 – see Volume 50]. Rock and roll provides the soundtrack for the romance between the alien queen, Delta, and the Welsh mechanic, Billy, and ultimately the camp's sound system is employed to send an amplified scream which defeats the Bannermen. At the end of the story, we see the Doctor cradling Billy's electric guitar. It's an instrument he would return to when the Twelfth Doctor embraces rock during the 2015 series – serenading Clara with a rendition of Roy Orbison's *Pretty Woman* in *The Magician's Apprentice*.

In contrast to the guitars and shouting, however, *Delta and the Bannermen* is pleasingly bucolic – getting in ahead of twenty-first-century *Doctor Who*, and taking advantage of location filming in the Welsh countryside. One quirky detail that arises from this is Goronwy's bees. This enigmatic beekeeper insists his bees know "everything that happens". This thought recurs in *The Stolen Earth* [2008 – see Volume 60] when it turns out that the bees have evacuated from Earth, having detected an early indication of danger.

The trappings of *Delta and the Bannermen* combine to provide a lighter, more playful backdrop to a dark story about attempted genocide. With so much at stake, it's great that it has such a lust for life. ■



Below: The Doctor and Billy prepare to turn it up to 11.



'DELTA AND THE BANNERMEN TAKES US BACK TO THE 1950S.'

PART ONE

On an alien world, Gavrok, leader of the Bannermen, orders his soldiers to destroy the last of the Chimeron, but the Chimeron queen, Delta, escapes in a Bannermen spaceship. [1]

The TARDIS lands in Tollport G715. The Doctor and Mel are surprised by the Tollmaster congratulating them. They have won a trip to Disneyland, Earth, in 1959! [2]

In Wales, 1959, two American agents, Weismuller and Hawk, are assigned to track a new satellite.

The Tollmaster explains that the trip is a scheduled tour with the Navarinos 1950s club, in a space cruiser converted to look like an old-fashioned bus. Mel joins the tourists on board and just before it takes off Delta arrives and joins the tour. The Doctor follows in the TARDIS, which is just as well as the bus crashes into the satellite and the Doctor has to generate an antigravity spiral to halt its descent. [3] It lands near a Welsh holiday camp, 'Shangri-La'.

Burton, the camp leader, welcomes the tourists and shows them to their chalets. Mel is sharing with Delta – who arouses the attention of a mechanic, Billy. He helps the Doctor and the bus driver repair the bus. A girl, Ray, arrives and lends a wrench.

Gavrok forces the Tollmaster to reveal the bus' destination, then kills him. [4]

That evening at the 'Get to Know You dance' Billy charms Delta by dedicating a song to her. Ray is upset and runs to the laundry store to cry. The Doctor finds her and comforts her, and they overhear a bounty hunter, Keillor, contacting Gavrok to say he's located the Chimeron queen.

In her chalet with Delta, Mel is horrified when an egg cracks open to reveal an alien baby! [5]

Keillor is delighted to have found the Doctor. Killing him will be an "unexpected bonus". [6]

























PART TWO

Gavrok gives Keillor his payment by causing his signal beacon to explode. He is ionised and the Doctor and Ray are knocked unconscious.

Billy visits Delta in her chalet and is surprised to see her cradling an alien baby. "If I'm going to trust you then I think you deserve a full explanation."

The next morning Weismuller and Hawk ask an eccentric beekeeper, Goronwy, if he has seen their satellite. [1]

Billy takes Delta and the baby for a ride on his Vincent motorcycle to a local beauty spot. [2]

The Doctor wakes up and rushes out with Ray to find Mel. A Bannermen warfleet is on its way so the camp must be evacuated. Mel wakes Murray, who tells the Navarinos to pack and wait in the bus, while the Doctor proves the veracity of his story to Burton by showing him inside the TARDIS.

Burton calls together the yellowcoats to tell them they have to leave while the Doctor goes with Ray to find Delta. [3] By now, Delta's baby has grown into a small girl. Delta tells Billy that if she can get the hatchling to the brood planet they will send a force to get rid of Gavrok and his Bannermen.

The Doctor and Ray find Billy and Delta and they all hurry back to the camp. Weismuller and Hawk are completely flabbergasted as the Bannermen spaceship lands nearby. [4]

The Navarino tour bus is about to take off when the Bannermen reach the camp and destroy it, killing all the Navarinos on board. [5]

Delta senses Goronwy's bees calling to them and the Doctor leaves Billy, Delta and Ray with the beekeeper while he returns to the camp under a flag of truce. Gavrok has taken Burton and Mel captive and the Doctor demands their release. Burton and Mel are untied... but will Gavrok let them go? [6]

PART THREE

The Doctor holds his nerve and rides off on Billy's motorcycle with Burton and Mel.

The Bannermen put Weismuller and Hawk in neck manacles and then leave them unguarded, allowing Ray to release them. The Bannermen fire at the Doctor – attaching a tracking device to the Vincent's sidecar. [1]

Goronwy shows Billy, Delta and the Chimeron Princess his outhouse full of honey jars. Delta feeds the Princess with special food to boost her development, like royal jelly.

Gavrok surrounds the TARDIS with an explosive forcefield. [2]

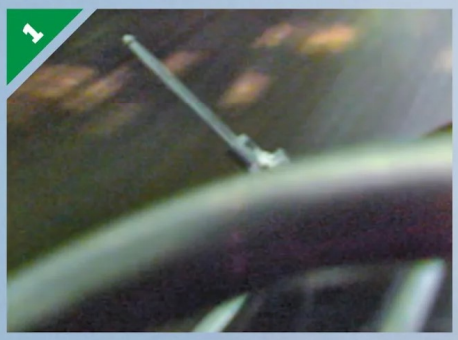
The Doctor removes the tracking device and attaches it to a goat. He then drives to Goronwy's cottage to prepare a trap. The Chimeron Princess makes a high-pitched 'singing' as she grows, [3] tormenting the two Bannermen lurking in the bushes. Delta kills one but the other escapes.

Gavrok lands his spaceship in the field beside the goat. The escaped Bannerman runs up to him and tells him he has found their hideout. But the Doctor and his friends are long gone by the time Gavrok and his men attack. They fall prey to the Doctor's trap, getting covered in honey and stung by bees. [4]

The Doctor and his friends return to the holiday camp, where the Doctor spots the booby-trap on the TARDIS. Billy admits to Delta that he has been eating the Chimeron 'royal jelly' and he is already changing into a Chimeron.

The Bannermen attack the camp but the Doctor uses the camp's loudspeakers to broadcast the Princess' singing, stunning them. [5] They are tied up by Weismuller while Gavrok falls victim to his own booby-trap.

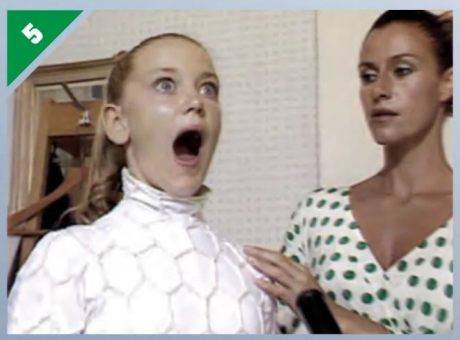
Billy, Delta and the Princess depart in the Bannermen's spaceship with the Bannermen as their prisoners. [6]















DELTA AND THE BANNERMEN

STORY 146



'THE YET-TO-BE-MODERNISED YELLOW CAMP WOULD BE ROPED OFF FOR A WEEK TO ALLOW THE BBC TO GO ABOUT ITS BUSINESS.'

Pre-production

Looking for fresh writers to bring onto the 1987 series of *Doctor Who,* incoming script editor Andrew Cartmel followed up several personal contacts when assuming the post at the start of the year. Among these was Malcolm Kohll, a budding talent he had met at an informal writers' workshop run by the BBC at its Western Avenue script unit.

Malcolm Kohll grew up in Zimbabwe for 10 years, followed by 13 years in South Africa before coming to the UK in 1977. During his childhood he had seen *Doctor Who* sporadically, and had watched the show up to Peter Davison's tenure. For some years, he had been writing feature film scripts which never made it to the big screen.

Space race

Cartmel's brief to Kohll was that his serial should be a three-episode story that could be made on location. Wanting to get away from Home Counties locations, producer John Nathan-Turner suggested the South Wales setting as an example to Kohll; Kohll had spent holidays on Barry Island and knew the area because his brother lived there. He submitted several ideas, many of which he found had been done before on the show, although one in particular emerged as the germ of a storyline entitled *Flight of the Chimeron.* Kohll felt that the proposed Welsh setting offered a spectacular change of scenery from the usual gravel pit and did a recce of the area he had in mind to try to find suitable locations for his story. He was commissioned to write a scene breakdown on Saturday 31 January 1987, which he delivered on Monday 2 March.

Kohll was told to inject more humour into his story; consequently, Hawk and Weismuller were added as comic relief and tied up with the idea of the USA beating the USSR into space (Sputnik 1 was launched on 4 October 1957, while the US had success with Vanguard 1 on 17 March 1958 and achieved a re-entry with Discovery 2 in April 1959).

Nathan-Turner's idea was that the 14-episode 1987 series would adopt a four-four-three-three structure, and that the two three-part stories would be handled by the same team with one story exclusively on location and the other totally studio-bound.

As early as February 1987, it was decided that Chris Clough would direct the final six episodes of the 1987 series; these two serials were initially planned as a single production, but were subsequently



Below: Burton checks that Delta and her daughter are happy campers.

DELTA AND THE BANNERMEN

STORY 146

Connections: Choice music

- Weismuller picks up *Housewives' Choice* on his radio. This was a BBC record request show that ran from March 1946 to September 1967 on the BBC Light Programme.



redefined as two separate serials. Clough had handled the last six episodes of *The Trial of a Time Lord* [1986 – see Volume 42], and had also been working on the BBC soap *EastEnders*. By now, Sylvester McCoy was close to signing for the role of the Doctor, and his appointment would be announced to the press on 28 February 1987.

Kohll was commissioned to write the script for Part One of what was now called *Delta and the Bannermen* on Monday 16 March, with a delivery date of Monday 23 March, but the script was actually received one day late on Tuesday 24 March; initially the opening battle was set in a spaceship but was soon relocated to an exterior landscape.

The scripts for Parts Two and Three were commissioned on Tuesday 31 March, for delivery on Monday 13 April.

However, when Part Two was delivered, Nathan-Turner disliked the lightweight comedic tone of the episode; the Bannermen did not arrive until the end of the episode and there were long sequences with Mel on the swings at the holiday camp. While Part Three was received on Monday 6 April, major rewrites were required on Part Two. The following weekend, Andrew Cartmel went over to Dalston to work with Malcolm Kohll on the script, resulting in Part Two being delivered on Monday 13 April.

McCoy was cast just as Kohll started to write his scripts. Kohll viewed McCoy's screen test for the part to familiarise himself with the new Doctor. He then set out to make use of McCoy's natural comic timing, and to mix humour and drama very closely within the storyline. He also followed what had been established by Pip and Jane Baker in their script for *Strange Matter* (later re-titled *Time and the Rani* [1987 – see page 16]), a copy of which was given to Kohll, by having the new Doctor babble out garbled proverbs (eg "a stitch in time is worth two in space" and "many a slap twixt a cup and a lap"), although this element was later dropped from the series.

Other influences for the serial came from westerns, such as the scene with Gavrok at Shangri-La waiting, gun in lap, for the Doctor to come riding up to talk with him. The concept of the mercenaries being identified by their banners came from Kurosawa's 1980 film *Kagemusha,* a very vivid and expensive sixteenth-century-set Japanese epic. The element of Goronwy's bees gave a mild ecological theme to run in the background of the story, while mirroring the Chimeron's own form of life. Kohll saw Goronwy as being in tune with nature and the environment, and thus not startled by anything. Delta was created as a strong female heroine who could stand up to the Bannermen.

Due to time constraints, one sub-plot dropped early in the day concerned the Weismuller and Hawk strand of the serial. The original setting of the serial was 1957, and the Americans, not the Russians with *Sputnik*, would have been the first nation to launch a satellite. However, due to its collision with the Nostalgia coach, all evidence of its failure would have been



Right: The Doctor and Mel arrive at the G715 toll port.



Left: Bannermen at ease.

hushed up. The elimination of this plot element meant that the date could be changed from 1957 to 1959, by which time rock and roll was in its stride and a greater range of music was available for the soundtrack. Kohll indicated in his scripts which songs he wanted to be used, but for reasons of cost and copyright, some of these had to be altered.

Guest stars

The script was further tightened by eliminating some of the background to the Bannermen and the Chimeron. The Bannermen had polluted their own world to the stage where it was uninhabitable. They then decided to move on and conquer the world of the Chimeron, since it was a garden planet of the universe. Also the Chimeron appeared to be pacifists and thus easy to wipe out. In the end, the sole sequence on the remains of Delta's planet was to be a homage to the British gravel pit that Kohll had been trying to avoid.

The character of Rachel – or Ray, had been strongly developed in Kohll's script, making Nathan-Turner and Cartmel briefly consider her as a possible replacement for Mel if Bonnie Langford should decide to leave the series at that point. However, Kohll was unaware of Nathan-Turner and Cartmel's thoughts about the possible future of his character. Both Kohll's script and Ian Briggs' subsequent *Dragonfire* [1987 – see Volume 44] had strong young female characters who would make suitable companions, and in the event it was decided to continue with Ace from Briggs' script.

Clough joined the production in April 1987, with scripts sent out to agents at the end of the month. The casting breakdown for *Delta and the Bannermen* on Tuesday 28 April gave an OB period of Saturday 20 June to Wednesday 8 July, and a setting of 1957. On the casting notes, it was stated that Rachel 'must be able to ride a motor scooter', while the Tollmaster was 'a very OTT character... mixture of a game show host and a pantomime dame'. Goronwy represented the romance and mysticism of Celtic Wales, outlined as 'rather a Merlin character and a fund of ancient lore'.

On Tuesday 5 May, the more outlandish title of *Delta and the Bannermen* reverted again to *Flight of the Chimeron,* although some of the scripts would still be sent out as *Delta and the Bannermen*.

On Monday 18 May, Caroline Mander, Jane Hazlegrove, Sara Griffiths, Sophie Aldred, Melanie Walters, Angela Braby, Helena Mitchell, Cassie Stuart and Georgia Slowe were interviewed by Clough for the roles of Ray and Ace.

The other guest stars lined up for the serial were primarily associated with comedy, which initially drew criticism from fans. Nathan-Turner maintained that they were also known for straight acting. Hugh Lloyd was cast as the eccentric Welsh beekeeper Goronwy, and was a very well-known face in supporting roles of many television and film comedies including *Hancock's Half Hour,* as well as starring in several seasons of *Hugh and I* with



Connections: Paradise lost

The Shangri-La holiday camp takes the name of a Himalayan utopia featured in the 1933 novel *Lost Horizon* by James Hilton. The book was adapted as a 1937 film and an unsuccessful stage musical called *Shangri-La* in 1956.

Terry Scott. He had also appeared in one of John Nathan-Turner's productions of *Cinderella* at Brighton in 1986.

Veteran American musical comedy actor Stubby Kaye jumped at the chance to apply his talents to *Doctor Who* in the part of Weismuller; based in the UK, he had recently been seen in the *Ellis Island* mini-series. Richard Davies took the part of Burton, being well known for his outrageous Welsh characters in sitcoms such as LWT's *Please Sir!* and Yorkshire's *Oh No, It's Selwyn Froggitt.*

For the Tollmaster, Nathan-Turner initially approached Christopher Biggins, but his agent indicated that the role was too small and Biggins wanted to play a villain. The part was then offered to Bob Monkhouse, who would have accepted but was scheduled to undergo surgery. The role eventually went to Ken Dodd. After Dodd's casting, Clough wrote to him, telling him how delighted he was that he was playing the Tollmaster; Clough had seen Dodd's show at the Hackney Empire a few nights earlier. Sylvester McCoy and Bonnie Langford were both excited at the prospect of working with the likes of Lloyd, Dodd and Kaye, who had long been figures of admiration for them.

Nathan-Turner had seen Johnny Dennis in music hall, and he was cast as Murray. Brian Hibbard, cast as Keillor, was a member of the acapella group the Flying Pickets who had topped the UK pop chart with *Only You* at Christmas, 1983, while Belinda Mayne, cast as Delta, had been shortlisted for the role of the Doctor's Time Lady companion, Romana in 1978. Don Henderson was cast as the villainous Gavrok, and was then famous as the

Connections: Hoopla

- Some young women at Shangri-La are seen participating in the hula hoop craze that had started in 1958. The hula hoop had been reinvented by Richard Knerr and Arthur Melin of the US toy firm Wham-O.





eccentric cop turned private eye George Kitchener Bulman in Granada's *Bulman,* a character he had also played in *The XYY Man* and *Strangers.* Henderson had previously been offered a part on *Time and the Rani* but had not been available; he was good friends with Clough's wife, Annie Hulley.

John Griffiths of the Forestry Commission was contacted on Tuesday 19 May for permission to record in Hensol Forest on Friday 26 June.

Oliver Elmes was informed on Thursday 21 May that the opening titles for the story should read *Flight of the Chimeron* for a title session on Wednesday 27, which was subsequently cancelled.

Connections: Hello, campers



As the space tourists arrive at Shangri-La, we hear *The Parade of the Tin Soldiers.* This was popularly known as the theme of the Toytown plays heard on the 2LO/Home Service's *The Children's Hour* and *For the Young* from July 1929 and featured on air to February 1964.

Left: Mel and the Doctor find that holidays can be far from relaxing.

Locations

The serial was allocated two weeks of OB time for the summer of 1987, with three days' rehearsal in London.

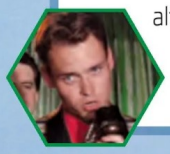
Before the end of May, a major rewrite was conducted on the serial, with Andrew Cartmel joining Kohll at his flat in Hampstead to block out a heavily revised Part Two.

Of the design team, set designer John Asbridge was new to the series, costume designer Richard Croft had handled sections of *Mawdryn Undead* [1983 – see Volume 36], Gillian Thomas had previously handled make-up on *The Creature from the Pit* [1979 – see Volume 31] and Andy McVean was a recently promoted visual effects designer.

The bulk of locations were found by the serial's production manager, Gary Downie. Some years earlier, Downie had worked on the BBC film series *Shoestring* which had

Connections: Last dance

- It was originally intended that the dance in Part One would end with *Goodnight Campers*, a variant of the song *Goodnight Sweetheart*, traditionally the last song of the evening at Butlin's holiday camps. However, here it is replaced with *Mr Sandman*, although it would later be heard in Part Two.



been based in Bristol, and he recalled a large holiday camp somewhere near the Severn Bridge. This proved to be fully booked during July, with the management unwilling to upset holidaymakers for the BBC. Downie then learnt through Butlins that their unmodernised Barry Island camp had recently been sold to Majestic Holidays. Kohll had already visited Barry Island with a view to it being a possible location for the serial, but had dismissed it feeling that the abandoned prisoner of war camp he had found was too derelict to use. However, he had missed the ex-Butlins camp found by Downie. A recce of Barry Island was conducted on Saturday 2 May with a second visit on Tuesday 26 May. The location was easily reached by the M4, and although built in the 1960s it had the appropriate look for Kohll's script. Downie felt it was ideal for both the Shangri-La camp, and as a base for most interior shots. Majestic was not running the camp at capacity, and was only too happy to allocate facilities to the BBC.



Below: A rare glimpse of a Navarino in its natural form.

The yet-to-be-modernised Yellow Camp would be roped off for a week from the public to allow the BBC to go about its business.

In the rehearsal scripts dated Tuesday 26 May, the alien Tollmaster was dressed 'in a spangly jacket and blowing a party razzer. He is grinning from ear to ear.' The scenes at the Tollport originally opened the script, before the action cut to the quarry. The Chimerons were 'pupa-like' and resembled 'puffy Michelin men in irridescent green suits, segmented like insects, silvery green skin. Their hair is silver and they have startling blue eyes.' Gavrok is 'an awesome sight with red eyes and a black militaristic uniform. Gavrok had a zap gun slung across his chest and a spear in one hand from which hang the long black pennants of his empire. In the other hand is a curved ram's horn.' Delta was 'a woman in a white combat suit'. Weismuller and Hawk were 'two large Americans'; Hawk wore 'black-rimmed spectacles' and Weismuller had 'a beergut'. Their second scene begins with the stage direction: 'A bare hillside with a police callbox... the scene should be ambiguous – we don't know whether or not we're looking at the TARDIS'.

Green baby

The Doctor described the Navarinos as "squat, hairy beings which resemble artichokes". As a 'big leafy creature' nervously approaches a large arch, other tourists called out, "Don't be a scaredy cat!" The whistling creature turned into Murray, 'a chubby figure in a wrinkled bus driver's uniform,' and when he patted his coach reassuringly 'a mirror drops off'. On boarding the coach, the script specified that 'Murray puts on a Bill Haley tape for the right ambience.



Above: The Chimeron are on the run.

We hear *Rock Around the Clock* which had first charted in January 1955 and had been re-released several times by January 1957. Keillor was 'a skinny, cadaverous man with black wraparound shades'. In the script, Weismuller referred to Hawk as 'Lex'. Shangri-La was set on the floor of 'a pretty green valley' and Burton was a 'balding man dressed in a florid style'. Billy was introduced whistling *Why Do Fools Fall in Love?* (a hit for Frankie Lymon and the Teenagers in January 1956, covered by Alma Cogan in August 1956) as Delta and Mel entered their cabin; he was a 'handsome young guy, overall, white T-shirt showing through and a quiff'. Burton did not speak Welsh in the script. Rachel/Ray arrived on 'a red Lambretta scooter' as a 'rider in black jeans and denim jacket... [she] is sweet on Billy who hasn't yet noticed she's a girl'. Billy showed his Vincent Black Shadow (a model specified by Kohll who was a motorcycle devotee) off to two unnamed tourists in a boat shed at the camp; his band was called 'The Lorells' (originally 'The Shirells') and the script specified them performing *Singing the Blues* (a hit for both Guy Mitchell and Tommy Steele in December 1956). Out of her biking gear, Ray looked 'very feminine', and at the end of the dance, *Goodnight Campers* was to be sung to the tune of *Goodnight Sweetheart* (a variant of a wartime song sung at Butlins adopting the 1931 melody of Ray Noble, Jimmy Campbell and Reg Connelly). As the Doctor prepared for dinner, he recalled how he had once had a sonic screwdriver. The first episode originally continued after Keillor's threat to have Billy arriving at Delta's chalet to see Delta walking towards the hideous green baby...

The script for Part Two described Vinny as 'a crusty Chelsea pensioner, Burton's number two' singing *When the Red Red Robin Comes Bob, Bob, Bobbin' Along* (a song written by Harry Woods in 1926). Goronwy, whose second name in the script



Connections: Seeing things

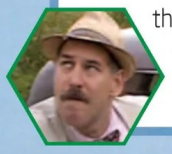
- Goronwy assures Hawk and Weismuller that the lights he saw in the sky were "not just the Aurora Borealis", which is a natural green glow in the sky also known as the Northern Lights, sometimes visible in northern parts of the globe.

DELTA AND THE BANNERMEN

STORY 146

Connections: The voice

- Hawk tells Weismuller that he would rather listen to the Voice of America than put up with his yammering. The Voice of America is the official government overseas broadcasting service of the USA which began transmission in 1942.



was Jones, was 'a grey haired old man' and *Blue Moon* (an Elvis Presley hit in November 1956) was to be playing on Hawk and Weismuller's car radio. Billy originally took Delta and her child to some 'beautiful rocky cliffs leading down to sandy beaches'. The script suggested that after Burton rallied his staff, he sank into his chair, and ate a small bar of chocolate which he took from his drawer. When Murray roll-called his passengers, they were named "Adlon – Bollit – Crovassi – Diptek – Ethnon – Frag – Gil – Herret – Jaxos – Keillor". Mel and Burton were tied back to back on the merry-go-round at the camp, and when the Doctor arrived on the Vincent he wore a 'leather flying helmet'.

In Part Three's script, the substance which Delta fed her child was called nutrex, and the scene where the child repelled the attacking Bannermen was set inside the cottage. The Doctor speaking Welsh to Ray was not scripted. The jars of honey which struck the Bannermen came 'rolling down towards them from a feed chute hung from the rafters'. While Billy changed in his room, 'A small portable record player had *Gamblin' Man* playing'; *Gamblin' Man* was a Lonnie Donnegan single in June 1957. Rather than Goronwy's discussion about new life in the dining hall, the script had the beekeeper sticking tea cards featuring butterflies into an album while watched by Hawk.

Second interviews, with Nathan-Turner present, were held with Sophie Aldred and Cassie Stuart seen as Ace (Aldred was noted as 'good'), Sara Griffiths and Georgia Slowe as Ray, and Lynn Gardner as either girl. Lynn Gardner was cast as Ray by Thursday 28.

On Wednesday 27 May, Nick Kempley of British Tissues was asked to allow a night shoot at his premises on Tuesday 7 July, and South Glamorgan County Council was asked for permission to record on its property behind Majestic Holiday Park

Below: Gavrok wasn't very keen on the rock and roll sound.





Left: Billy astride his beloved Vincent.

from Wednesday 1 to Friday 3 July – with a promise that a flower bed would be replaced after a bus was dropped on it on the first day.

On Thursday 28 May, it was confirmed that Majestic Holidays would be used for recording from Tuesday 30 June to Monday 6 July with access to the back gates, the Friars Road entrance, the main stores, staff ballroom and chalet blocks W to ZB.

Bike accident

Keff McCulloch was invited to provide the incidental music for the serial shortly after scoring *Time and the Rani*. Nathan-Turner informed him that it was too expensive to pay for clearances on original 1950s hits, and re-recording them was cheaper. On 28 May, music auditions were held between 2pm and 5pm in the Music Library rehearsal room in the basement of the BBC's Centre House at White City. McCulloch hired several old friends, with his fiancée, Tracey Wilson, and her sister, known as the Wilsons, providing the vocals as 'The Lorells'. The Wilsons had featured in the pantomime *Cinderella* directed by Nathan-Turner. The music was an essential element of Kohll's script, which some remarked upon as making the story into a musical. David Kinder was cast as Billy not only for his acting ability, but because of his singing voice.

On Tuesday 2 June, script revisions were sent out to the cast.

On Friday 5 June, arrangements were made with Drinkwaterabey Ltd Farm to use Sandwell Quarry (also known as Springwell Lock Quarry) on Wednesday 24 June. Permission was sought on Tuesday 9 June from Mr John David of Penylon Road, near Bridgend to record in a field which he leased from Ewenny Priory on Monday 29 June. Bridgend Police Station was asked if they could suspend rifle and gun practice on Wednesday 17 June.

On Thursday 11 June, a videotape session was booked for Tuesday 16 June to record as many opening and closing titles for the 1987 series as possible as a replacement for the cancelled Wednesday 27 May session; at this stage, Anita Graham and Leslie Meadows were credited as 'Tourists'.

On Sunday 14 June, Lynn Gardner suffered an accident while practising riding a Vespa scooter for her role. After a spell in hospital, it was clear that she would not be well enough in time to play Ray, and the role was recast with Sara Griffiths; scripts were sent to Griffiths on Tuesday 16 June. On Thursday 18, Clough wrote to Gardner saying that she would still be paid and would also be offered a voice-over (as the Announcer) on *Dragonfire*.

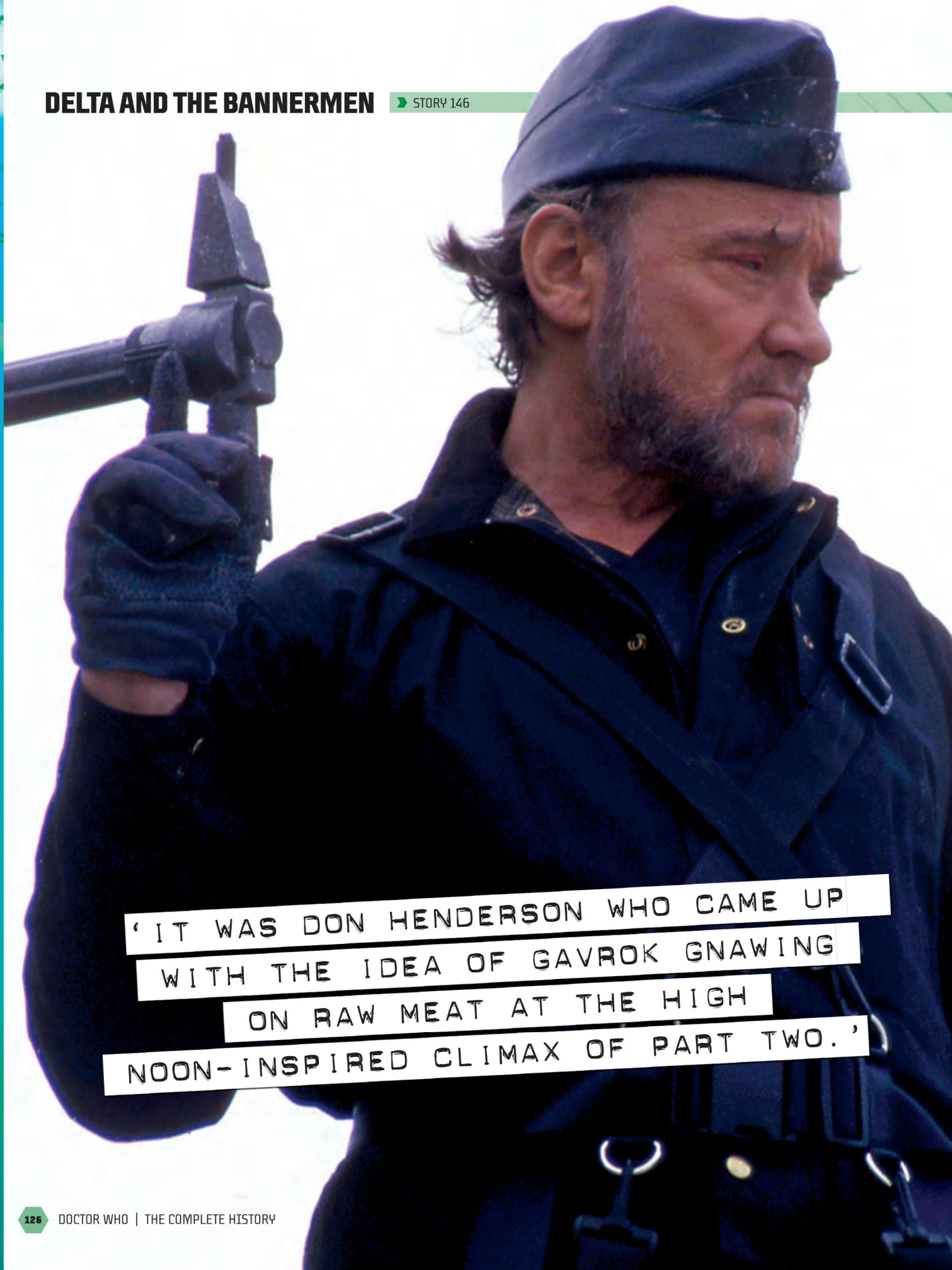
A readthrough of the script was held in Room 202 of the BBC Rehearsal Rooms at Acton on Saturday 20 June. Ken Dodd was only present briefly.

The engagment of high-profile names Richard Briers (for *Paradise Towers* [1987 – see page 66] and Ken Dodd prompted the piece *Stars Queue for Doctor Who* in the *Belfast Telegraph* on 20 June.

Rehearsals took place at Acton on Monday 22 and Tuesday 23 June. ■

DELTA AND THE BANNERMEN

STORY 146



'IT WAS DON HENDERSON WHO CAME UP WITH THE IDEA OF GAVROK GNAWING ON RAW MEAT AT THE HIGH NOON-INSPIRED CLIMAX OF PART TWO.'

Production

One saving in the costume department for Richard Croft was the Bannermen helmets. These were props originally made for troopers in *Earthshock* [1982 – see Volume 35], some of which had also been adapted for the first four parts of *The Trial of a Time Lord*. Gillian Thomas had to provide olive tanned make-up for Belinda Mayne and also later for her 'children' and for David Kinder. In addition, Belinda Mayne had to have two silver discs placed behind her ears as extra antenna as seen in Part Two. The Bannermen had their faces tinged yellow and make-up applied to darken their mouths, as well as bee-stings for the final sequences of Part Three. The male Chimeron seen briefly in Part One had full green lizard-like make-up. A series of jumpsuits were made for the Chimeron Princess, starting with green costumes bearing the hexagonal pattern of Delta's white bodysuit, and becoming whiter as the girl grew older.

Recording on the serial, nicknamed *Who-de-Who* by the crew, after the sitcom *Hi-de-Hi!* which was set in a holiday camp, began at Springwell Lock Quarry near Rickmansworth in Hertfordshire on Wednesday 24 June 1987 from 9am to 4pm. First used as Omega's desolate domain of antimatter in *The Three Doctors* [1972/3 – see Volume 19], and then as a future Earth in *Earthshock*, this time it formed the backdrop to the opening scenes of Part One as the Bannermen destroyed the Chimeron on their home world. Stunt arranger Roy Scammell performed two stunt falls, one doubling for Henderson being blasted out of the spaceship and one as a Bannerman. Nathan-Turner and Cartmel were appalled by the make-up job done on the Chimerons, for which Gillian Thomas had cannibalised an old mould of a Draconian (the aliens featured in *Frontier in Space* [1973 – see Volume 19]).

Henderson came up with the idea of his men having bright purple tongues



DELTA AND THE BANNERMEN

STORY 146



Connections: Call me Uncle

When Gavrok destroys the Americans' radio, Weismuller tells him, "Hey, that's the property of Uncle Sam." Uncle Sam is a personification of the United States, probably first used in the 1812 war.



Right: Hawk – CIA agent on a mission in deepest Wales.

(achieved with food colouring) and devised the alien war cry; his idea of having scales on his face was rejected.

The crew then relocated to South Wales where they were joined by the rest of the cast. In his scripts, Kohll had originally hoped that some material for Part Two could be recorded with Billy and Delta at the cliffs on the Gower Peninsula, but this was precluded by the distance of this area from the crew's base at the International Airport Hotel in Rhoose, and would take too long to reach.

Recording continued at Sutton Farm, Penarth on Thursday 25 June, running from noon to 7pm for the sequences at Goronwy's home. Mick Roberts of Cardiff loaned the crew a Series C Vincent Rapide and Steib sidecar; only the V-shaped brace betrayed the fact that it was made after 1959. Being a motorcycle devotee, Kohll fancied getting a chance to sit on this greatly admired classic cycle, and so had written one into his story. Sylvester McCoy was wearing his spectacles in one scene of the Doctor driving the Vincent across the field which had been directed by John Nathan-Turner; the actor was now equipped with a new customised umbrella which had a red question mark handle which he had suggested, crafted by effects contractor Stan Mitchell. Scenes of the Bannermen arriving and approaching the cottage were recorded along with the scenes with the goats. One of the goats proved troublesome when it attempted to eat the tracer dart before Gavrok and his Bannermen could reach it.

Morgan Deare started out playing Hawk with a Bronx accent, but changed it to that of a Southerner since Stubby Kaye was playing Weismuller as a New Yorker.

On Friday 26 June, the production team spent a day in the countryside at Hensol Forest, where recording was scheduled from 9am to 7pm (as with most OB days), covering the early scenes with Hawk and Weismuller (with the TARDIS prop built for *The Leisure Hive* [1980 – see Volume 32] being used as an actual police box, having a phone installed in its door) and the scenes at the lake, which was the Pysgodlyn Mawr Reservoir, plus shots on the roads with the convoy. McCoy turned the Vincent over when taking one corner too sharply. Similarly, Sara Griffiths had several problems with her scooter when she was unable to wheel it along, and when she and McCoy overbalanced on it as they descended the slope towards the lake. The police box prop had been left on the roadside by the crew, and when the BBC team went to recover it after lunch they found it being studied by a bemused family of hikers.

The baby used in the picnic scenes cried a lot, and so a doll was used in some shots. Playing the 12-year-old princess was Swansea schoolgirl Carley Joseph. In total, four female artistes played the Chimeron

child, the youngest of which was Jessica McGough, making her acting début at the age of six months. The infant was the daughter of Susan Johnson-Baker, a local actress/dancer hired as an extra to play one of the Navarino party. Jessica was covered in green make-up and a webbed babygro, and had a doll stand-in for rehearsals. The two other girls who appeared as the princess in various stages of growth were four-year-old Amy Osborn, and nine-year-old Laura Collins.

The production returned to Sutton Farm for work on Saturday 27 June for more scenes at Goronwy's cottage and in the Honey Barn. At the farm, some real beehives were available, which meant the production crew had to wear protective face masks for scenes requiring them to be in close proximity. Parts of the building also had to be blown away and windows smashed by Bannermen fire in Part Three. The weather was poor, and not all the sequences for the storming of the cottage were recorded by the end of the day. Nathan-Turner handled a second unit to cover some shots of Delta and the close-up of the butterfly on Goronwy's hand. Amy Osborn started to complain during recording. The two assistant floor managers had to stop traffic on the main road for the scene of the Americans' car arriving. Hugh Lloyd sang *The Honeysuckle and the Bee*, a song written by Albert H Fitz in 1901.



Left: Goronwy communes with his bees.

Tradesmen's entrance

After a day off on the Sunday, work continued on Monday 29 where scenes with the Vincent and scooter were recorded on moorland roads through a forest outside Ewenny near Bridgend. Bonnie Langford got drenched when the Vincent was driven through a ford. Some close-up shots were done with the Vincent mounted on the trailer used to transport the Americans' car, which was towed behind a Land Rover. In the afternoon, the scenes at the Americans' campsite were recorded with a larger tent explosion, courtesy of McVean, than the crew had expected. Richard Mitchley recorded some voice-overs on this day.

From Tuesday 30 June to Monday 6 July, all the material in and around the holiday camp was recorded at the Majestic Holiday Camp on Barry Island; at the time this was largely closed for redevelopment. The large Shangri-La sign was erected at the rear tradesman's entrance to the camp, close to the buildings allocated for BBC use. When a few of the crew stayed a night in the unmodernised Yellow Camp, they discovered an infestation of rats... and quickly sought alternative accommodation.

Connections: Hi-de-hi!

Butlin's

- Shangri-La was based on the Butlin's holiday camps that became an essential part of British culture in the mid twentieth century. The camps were named after their creator, entrepreneur Billy Butlin who opened his first camp in 1936, turning it into a multi-million-pound business.



Right: Ken Dodd (with tickling stick) joins Bonnie Langford, Sylvester McCoy, Don Henderson and the Vincent for a photocall to promote *Delta and the Bannermen*.

Starting on Tuesday 30, scenes shot included those aboard Murray's coach. An old coach had been purchased by the BBC for £300 and was fitted with a fake windscreen. For the sequence where the coach was hit by the satellite, a wind machine was used to blow debris back down the stricken seating area. Also recorded were the Bannermen ship scenes (the set built in a service tunnel in the holiday camp) and material in the dining hall.

Malcolm Kohll was delighted with Sylvester McCoy's ad-libbed additions to his script, including the scene in the canteen where the Doctor is trying to eat an apple while talking to Mel, and later where he toys with the departing Billy's guitar.

Puppet baby

The remaining coach scenes were recorded on Wednesday 1 July, including the arrival and destruction of the coach. This scene caused a major headache for Clough since the ideal size crane needed to lift and then drop the coach was too heavy to move over the causeway to Barry Island, and a smaller one had to be arranged at the last minute.

With the crew running ahead of schedule, several other scenes were pulled forward including the scenes outside the TARDIS (planned for Thursday 2) and some of the chalet scenes, including Billy's arrival (scheduled for Monday 6).

For the hatching sequence in the chalet at the end of Part One, the prop silver egg that split open had to be frozen with liquid nitrogen. The puppet baby was covered in Swarfega, and then forced up through the cracking sphere by visual effects technicians under the prop bed. The baby Chimeron was crafted by Susan Moore and Steve Mansfield, long-standing fans of the programme who now provided freelance effects for various television series. Two puppets were built for the early sequences. The first was a basic latex puppet to be pushed through the cracked sphere. On the first take, the baby dribbled slime, but a second take was recorded without it and it was this version that formed part of the finished programme.

The baby puppets had been designed by Moore and Mansfield in conjunction with Andy McVean, who had sketched the original concept of the creature, basing it on an elephant shark. The cranium and jowls were then enlarged to make it more baby-like, followed by the addition of folds of vegetable-green flesh. For the scenes in Part Two where Delta tended the

Connections: Busy bee

- When Billy asks, "What's that white stuff?" Goronwy explains that it is royal jelly, a bee secretion fed to the queen bee larvae. Royal Jelly is popularly believed to have health benefits for human beings.





hatchling, a larger puppet was made with eight different cable mechanisms allowing the team of operators to make the body move realistically. The prop also had veins on the head and rubber bulbs that pulsed pneumatically, and its cable operation eliminated the danger of interference with the electronic cameras.

On Thursday 2 July, the main Bannermen attack on the camp was continued from the previous day, along with the Doctor's confrontation with Gavrok (where McCoy had problems with his lines) and Billy and Delta departing in the spaceship. As scripted, Mel and Burton were to have been tied up on the camp's roundabout, but since it was being used by genuine holidaymakers, this was changed to the Yellow Camp instead.

It was Don Henderson who came up with the idea of Gavrok gnawing on raw meat at the *High Noon*-inspired climax of Part Two, by sticking a few slices of smoked salmon on the side of a leg of pork.

Over the recording period, the cast was continually amused by the ability of Stubby Kaye to break into song. One notable out-take consisted of a scene between Kaye and Morgan Deare outside the camp gates where, just as the action started, Kaye heard an aeroplane in the distance. Gently, he just started singing, "There's a plane coming in. You can hear it, You can hear it, There's a plane coming over the hill..."

On Friday 3 July, following some scenes in Yellow Camp, the scenes in the laundry room were recorded. Hibbard suggested using his false teeth as Keillor's transmitter and also an Afrikaans accent; the teeth transmitter was rejected, but his accent was accepted. Nathan-Turner's dog, Pepsi, appeared as Burton's dog at Clough's request. Although neither Henderson nor Dodd were required for recording, both attended and donned costumes to pose with the stars of the show for a press photocall in the car park; Dodd had even brought various props with him. The day concluded with material set in the dance hall where David Kinder and the musicians mimed to pre-recorded tracks. Recording was attended by Hugh Lloyd's wife, Sian Davies, who wanted to be an extra for a day so that she could write an article about her experience; Equity arranged this, but the piece was never published. Recording was covered by a crew from BBC Cymru's *Wales Today* and Elfyn Thomas interviewed McCoy, Nathan-Turner and Stubby Kaye; the two-minute item was broadcast that evening. The copy of the *Eagle* comic read by Murray was Volume 10 Number 10, dated 7 March 1959.



Connections: Mode of transport

- Weismuller and Hawk are seen to drive a Morris Minor 1000. This extremely popular British car first went on sale in 1948 with over 1 million Morris Minors being made before production ceased in 1971.



Above: Mel and Burton are prisoners of the Bannermen.

On Saturday 4 July, the scenes in the bike shed were recorded along with the defeat of the Bannermen. Kaye had difficulty in tying knots in one scene, while McCoy was struck by some minor debris from an explosion but was unharmed. Nathan-Turner also directed McCoy and Langford to record linking material for a special trailer for the 1987 series on the camp's putting green. Recording then continued with the scenes in Burton's office, and the scene in Billy's cabin (Delta's cabin, redressed) which had been scheduled for Monday 6. Recording at the camp completed a day early at 5pm and a party was held in the ballroom. McCulloch's band provided the music, and McCoy did his 12-foot knicker elastic routine with Henderson.

At the party, the cast and crew were entertained by a screening of out-takes from their work to date. Martin Perrett and his assistant, Gary of VT5, assembled a 13-minute 'Chimeron Production' with music dubbed in from *Leader of the Pack* which had been a Number 1 hit for the Shangri-Las in 1964, and the Beach Boy's 1963 hit *Surfin' USA*. The actors saw themselves forgetting lines, the many number of retakes for one scene at the farmhouse, Sylvester McCoy stalling the Vincent, Don Henderson's fury at being unable to remember the phrase "advanced technology emissions", the baby princess continually bawling in David Kinder's arms, Belinda Mayne seductively unzipping her dress, two goats eating the Bannerman homing device, Stubby Kaye breaking into song and Bonnie Langford dropping the quarb crystal. One out-take was McCoy's line from the end of Part Two, "I think I may have gone a little too far," and indeed the actor had overshot his marks and obscured himself behind his white flag of truce.

Gavrok's twin

After a day off, recording continued from noon to midnight on Monday 6. The original plan had been to record the scenes in Billy's cabin, Delta's cabin, Murray's cabin, and outside the laundry store and dance hall, but these had already been completed. This allowed a return to Sutton Farm to complete the honey barn shots and some of the material with the cycles.

The same day there was extensive press coverage from the photocall. *Doddy's due for a zapping in Dr Who saga at Barry* was the piece in the *Western Mail*, with Dodd saying he wanted to do a long death, *Who Tickled I Am!* was the title of pieces in *The Star* and *The Sun*, while *TV doctor will be the death of me, says Ken* appeared in the *Daily Express*.

On Tuesday 7, recording was scheduled from 10pm to 4am at the British Tissues hangar at Llandow and rehearsals were covered by a crew from *But First This...* Ken

Dodd arrived for the daytime rehearsal by car, bringing with him the razzas and instruments which he intended to use as the Tollmaster to welcome the Doctor and Mel. McCoy felt that Dodd tackled his confrontation with the Bannermen wrongly, but respected the comedy legend too much to tell him. Dodd's death scene was cut short, being filmed just before dawn, and the guest-star ad-libbed material as the passengers boarded the coach ("Welcome aboard sir! I see you've brought your bulldog with you!" to a man about his wife). Many of the cast and crew who were not required that evening attended the night shoot simply to see Dodd in action. There were problems with the crane lifting the coach up off the ground.

Henderson enjoyed his time on *Doctor Who* so much, that he suggested to the production team that a sequel could be written with him playing Gavrok's twin brother.

In addition to the OB material, a small amount of model filming was completed for Part One, showing the American satellite separating, the TARDIS and the Nostalgia Trips coach, all done at the same time as special effects work for *Dragonfire.* The model TARDIS seen in the film sequences had been built by visual effects assistant Mike Tucker for *The Trial of a Time Lord*. The two-foot-long model coach was made by assistant Andrew David. Andy McVean suggested changing the Bannerman fighter to a troop carrier; Tucker made the model which was recorded at the visual effects workshop.

On Wednesday 12 August, during the second studio session for *Dragonfire,* three brief scenes were recorded for Part One of *The Flight of the Chimeron.* With the TARDIS set erected in TC3 for various scenes for the subsequent serial, Chris Clough directed the inserts of the Doctor and Mel receiving a message from the Tollmaster, and the Doctor grappling with the console, complete with exploding switches with an image of the Nostalgia Trips coach on the screen. A sequence from an early draft of Part Two of the Doctor showing Burton and Ray around the TARDIS and explaining about the chameleon circuit had been dropped from the script since it would have meant re-hiring both Sara Griffiths and Richard Davies. ■

PRODUCTION

Wed 24 Jun 87 Springwell Quarry, Rickmansworth, Herts (Quarry/ Battle Area/Ext Fighter)

Thu 25 Jun 87 Sutton Farm, nr Penarth, S Glam (Open Field/Thicket/Woods)

Fri 26 Jun 87 Psygodlyn Mawr, Hensol Forest, nr Welsh St Donats, S Glam (Pine Forest/Welsh Hillside/ Police Box/Lake/Moorland/Crossroads)

Sat 27 Jun 87 Sutton Farm (Ext. & Int. Goronwy's Cottage/Int. & Ext. Barn)

Mon 29 Jun 87 Coed Y Wallas, Castle-Upon-Alun, S Glam (Dell/ Bend in Road/ Lay-By/Moorland Road/Field)

Tue 30 Jun 87 Majestic Holiday Camp, Barry Island, S Glam (Int. Bus/ Int. Bannermen Fighter Flight Deck/Int. Bannermen Fighter 2 Flight Deck/Int. Shangri-La Dining Hall)

Wed 1 Jul 87 Majestic Holiday Camp (Shangri-La Gate/Ext. Bus/TARDIS at Shangri-La Gate/Int. & Ext. Delta's Cabin)

Thu 2 Jul 87 Majestic Holiday Camp (TARDIS at Shangri-La Gate/Shangri-La Putting Green/Ext. Bike Shed)

Fri 3 Jul 87 Majestic Holiday Camp (Ext. Chalet Area/Int. & Ext. Laundry Store/Int. & Ext. Shangri-La Dance Hall/ Int. Murray's Cabin)

Sat 4 Jul 87 Majestic Holiday Camp (Int. & Ext. Bike Shed/ Ext. Bus/Roof of Burton's Office/ Shangri-La Putting Green/Shangri-La Gate/Ext. & Int. Burton's Office/ Int. Billy's Cabin)

Mon 6 Jul 87 Sutton Farm (Ext. & Int. Goronwy's Cottage/ Int. & Ext. Barn)

Tue 7 Jul 87 British Tissues Hangar, Llandow Trading Estate, Llandow, S Glam (Runway of Space Tollport/Int. Space Tollport Hangar)

Wed 12 Aug 87 Television Centre Studio 3: TARDIS

Post-production

Made under the title *Flight of the Chimeron*, the serial was eventually re-titled as *Delta and the Bannermen* on Tuesday 15 September. The new title reflected the 1950s feel better and was a reference to 1950s bands like Tommy Steele and the Steelmen and also parodied the 1980s pop group Echo and the Bunnymen (Delta and Echo both being part of the phonetic alphabet).

The main music recording session for the serial was held on Tuesday 16 June between 10am and 5pm at Lime Grove Music Studios.

In Part One, Eric Coates' *Calling All Workers* (the theme tune to BBC Radio's *Music While You Work* which originally ran from June 1940 to September 1967) backed the arrival of Hawk and Weismuller's Morris Minor at the police public call box. Max Freedman and James Myers' (AKA 'Jimmy DeKnight') 1952 song *Rock Around the Clock* (a 1954 Number 1 rock hit for Bill Haley and his Comets) was performed by David Kinder and the Lorells on board the Nostalgia coach after leaving G715. Edward White's *Puffin' Billy* – the theme to the BBC Light Programme's *Children's Favourites* from January 1954 to September 1967 – and Leon Jessel's *The Parade of the Tin Soldiers* (*Die Parade der Zinnsoldaten*) welcomed the Navarino party to Shangri-La. *In Party Mood* (the theme tune to *Housewives'*



Below: The tables are turned on the Bannermen.

Choice) by Jack Strachey was heard in the camp's dining room, and at the dance David Kinder, the Lorells and the Wilsons performed the 1956 song *Singing the Blues* by Melvin Endsley, *Why Do Fools Fall In Love?* by Frankie Lyman, Herman Santiago and George Goldner, and the 1954 tune *Mr Sandman* by Pat Ballard (a 1954 hit for the Chordettes).

Original piece

The principal arrangement used in Part Two was the frantic pace of Charles Williams' *Devil's Galop,* made famous on BBC Radio as the theme tune to the radio adventure serial *Dick Barton – Special Agent.* Part Three featured a variety of tunes being played on Goronwy's radio, firstly the 1957 song *That'll Be the Day* by Buddy Holly, Jerry Allison and Norman Petty, then *Only You (and You Alone)* by Buck Ram, and finally the 1958 song *Lollipop (Lollipop, Oh Lollipop)* by Beverly Ross and Julius Dixon. The first two pieces were sung by Kinder and the Wilsons, with the Wilsons handling the final number alone. The serial then concluded with the 1923 song *Who's Sorry Now?* by Bert Kalmar, Harry Ruby and Ted Snyder, plus the 1929 composition *Happy Days Are Here Again* by Jack Yellen and Milton Ager, both sung by the Wilsons. The other vocal performance in Part Two was to be Martyn Geraint's unaccompanied rendition of *When the Red, Red Robin...* over the camp tannoy.

On Monday 21 September, Kinder recorded additional music for the serial at Lime Grove Music Studios between 10am and 1pm; the vocals were *That'll Be the Day* (a hit for the Crickets in September 1957 and reissued in January 1958), *It's Only Make Believe* (a Conway Twitty hit from November 1958 which was not used in the finished programme), *All I Have to Do is Dream* (an Everly Brothers hit from May 1958), *Who's Sorry Now?* (which Johnny Ray and Connie Francis had chart success with in February 1956 and April 1958 respectively), *Only You (and You Alone)* (which charted for the Hilltoppers in January and August 1956 and for the Platters in March 1957), *Lollipop* (released by the Chordettes in April 1958 and the Mudlarks in May 1958) and *Wake Up Little Susie* (a hit for the Everly Brothers in November 1957 and the King Brothers the following month, again not used in the finished show). The song *Here's to the Future,* performed by the Wilsons, was not actually a song of the period, but a completely original piece composed by McCulloch for the story. McCulloch also provided just over 26 minutes of original incidental music. John Nathan-Turner expressed a hope at the time that the score could later be commercially released.

The special sound effects for the serial were created by Dick Mills of the



Above: David Kinder performs with the Lorells and the Wilsons.

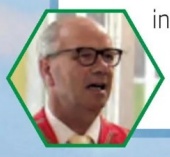
Connections: Eagle-eyed



- Tasked with tying up the defeated Bannermen, Weismuller tells the Doctor, "I was an Eagle scout, knots was my best thing." An Eagle Scout is the highest rank attainable in the youth organisation the Boy Scouts of America.

Connections: Get out

Preparing to evacuate Shangri-La, Burton intends to take the campers to stay the night in Llandrindod Wells, which is a spa town in Powys.



Radiophonic Workshop who worked on the story from September.

In post-production, the electronic paintbox and a variety of other video techniques were used to alter the OB material and mix it with model footage. Another world visible from Delta's planet was added to the Springwell Quarry sequence. Images of maps and of Gavrok were added to the screens of the Bannermen ships, which themselves would swoop down to land at the Tollport, in a Welsh valley or near the children's play area at Shangri-La. An image of the Nostalgia coach was also diminished to make it appear as if the Hellstrom Fireball engine was lifting it away from G715. The flare fired by Gavrok in Part Three was another video effect, placed on an empty sky.

One piece of stock film was also used in the serial. Fourteen seconds of 16mm colour film showing locusts was acquired from the BBC's Natural History Unit Film Library at Bristol. This was superimposed over the OB material of the Bannermen being attacked by Goronwy's bees during Part Three.

Several edits were made to the serial for timing reasons. Part One was particularly over-long and lost several sequences, including the initial TARDIS scene. This had the Doctor commenting on how in some galaxies, tollports like the one they were approaching spring up like mushrooms, but Mel was concerned that there were no landing lights on. The Doctor looked for five credits for the toll, but found their kitty was empty, and suddenly realised that Mel was right. The end of the meeting with the Tollmaster was cut: after Mel pleaded to take the holiday on Earth ("Our last holiday wasn't exactly ice hot," she commented using the slang from *Paradise Towers*), the Doctor agreeed that a week's holiday with "a large dose of tranquility" was what they needed. The opening scene with Weismuller and Hawk was cut; in this, the pair collected their red-alert message in an aluminium can hidden in a tree at the roadside.

Opposite: The Doctor is travelling in vintage style.

Below: Delta is the last of the Chimerons... for now.



Metamorphosis

The end of the scene where Gavrok contacted the fleeing Delta was cut to remove the Tollmaster's radio message. The scene where Weismuller heard on the phone about the rogue satellite lost him telling Hawk that 'the President' wanted it found before 'certain enemy powers' got hold of it; the two men knew that if they didn't screw up on this one, they could get promoted and go home. When Mel and Delta settled in, Mel told Delta not to be upset because they weren't at Disneyland, but Delta was more concerned about checking her zap gun. After Ray left the group by the bus, the Doctor commented how fond of Billy she seemed, but the youth said she was "like

my little sister". The scene of Billy showing his Vincent off to a mystified Adlon and Bollit had not even made it to the edit, and another deletion was the end of the dining room scene where the Doctor asked Mel to bring Delta to the dance. Some lines of dialogue from the closing scenes in which Keillor described himself to Gavrok as "a soldier of fortune" were also cut.

Part Two lost a short piece with Mel going to sleep in the chalet, as well as some of the dialogue with Billy and Delta out together, including Billy saying that he would like to "soar up into the sky". A piece with Mel catching the quarb crystal when it slipped from Murray's fingers was cut, along with some short elements of Ray and the Doctor's search for Delta. A scene in which Murray did a roll-call and discovered Keillor was missing was dropped, along with the subsequent shot of Keillor's smoking shoes. An exchange in which the Doctor confirmed to Delta that those on board the coach were dead was removed, along with similar dialogue as the Doctor confronted Gavrok.

Part Three was trimmed to remove the Doctor's instructions when his party returned to the camp, Hawk's amazement that he was zapped by a call box, a scene of the Doctor and Billy mounting the speaker on the roof, Gavrok marching into the camp, some of the Doctor's dialogue about Billy's metamorphosis, a scene with the Doctor watching Billy load up the Vincent with biking equipment to give to Ray, and the final scene of Delta, Billy and the girl departing in the Bannermen ship.

Second edits of Parts One and Three were broadcast, with a third edit of Part Two. ■



Publicity

- A special trailer to promote the 1987 series was compiled, and included the inserts specially shot as part of the location work on *Delta and the Bannermen*. Running to one minute 40 seconds, the trailer was never screened on television and was only shown in its entirety at the BBC press launch for the 1987 autumn season. With special music composed by Keff McCulloch, the item comprised material from the first three serials of the 1987 series.

- The trailer began with the titles and then cut to McCoy and Langford as the Doctor and Mel outside Shangri-La. "You know Mel," says the Doctor, "what we need is a holiday."

Below: Mel and the Doctor tell the Tollmaster how tickled they are to meet him.



Mel agrees: "Yes Doctor! I haven't been to Earth in ages!" "Green fields... rolling hills... tranquility..." murmurs the Doctor as the action cuts abruptly to the Americans' tent exploding. An image of Gavrok seen on a video scanner in Part One appeared full-screen, and Hugh Lloyd specially recorded the line, "I've seen strange lights in the sky, of course. But nothing quite like this," at the camp gates. After other images of mayhem, the Doctor tells Mel, "I don't think we'll bother! Let's forget it!"

- *But First This...* ran its five-minute report of the location work and previewed the new series on Bank Holiday Monday, 31 August 1987 at 9.05am. Sat in costume astride a motorcycle, McCoy gave an introduction to the story and his love of the series, while displaying his characteristic wit. The five-minute insert continued with Bonnie Langford explaining how she had been delighted to work with so many big-name guest stars, followed by Ken Dodd discussing his love of all science-fiction, from Wyndham and Asimov to *Doctor Who.*

- *The Sun* promoted the forthcoming story with the article *Doddy's tickled to death* on Saturday 19 September.

- On Monday 28 September, the *Evening Gazette* in Cleveland ran the story *Doctor Who loves ya,*



Above: Billy has begun his transformation into a Chimeron.

baby which focused on the appearance of Jessica McGough, whose mother Susan Johnson-Baker was from Middlesbrough.

- Following *Paradise Towers* Part Four, *Delta and the Bannermen* was promoted by the continuity announcer with a colour shot of the Doctor and the Tollmaster.

- Due to the particularly fun nature of the story, and the impressive aspect of the OB recording, John Nathan-Turner organised a special press preview for *Delta and the Bannermen.* The screening took place at the Trocadero hologram exhibition centre on Tuesday 27 October, where Nathan-Turner was cross to see a lady journalist snorting derisively at the Chimeron make-up. Television reviewers were given programme details on the reverse of hologram cards, and served refreshments by attendants clad as Bannermen and Yellowcoats.

- Further press publicity on Saturday 31 October included the *Daily Mirror*'s article *A Doddy Fizz for the Doc* which quoted Ken Dodd. On Saturday 7 November, the *South Wales Echo* ran a feature on the serial entitled *Stars guest with Doctor*.

- *Radio Times* heralded the story by focusing on the appearance of Ken Dodd, who appeared in both a colour mini-article, and in a photograph with the programme billing. Before transmission on Monday 2 November, a trailer showed the Doctor and Mel meeting the Tollmaster and then clips of the bus in peril.

Broadcast

- *Delta and the Bannermen* was scheduled third in the 1987 series and transmitted on three consecutive Mondays in early November 1987. Parts Two and Three both began with brief recaps by the continuity announcer over colour slides from the serial (the Doctor and Mel, Delta and Gavrok for Part Two, and Gavrok and Delta with her baby for Part Three). The transmission of Part One in some regions was hit by technical faults, causing the sudden appearance of bright white 'flares' on the television screen. Subtitles were available on Ceefax page 888.

- As the evenings drew darker, the viewing figures for the series rose slightly, but the positions in the TV charts were still low against the competition of Granada's *Coronation Street* which had a five-minute start on *Doctor Who*. The ratings were generally an improvement on both *Time and the Rani* and *Paradise Towers*.

- Writing in *The Times* on Tuesday 3 November, William Holmes commented that 'Sylvester McCoy is a promising doctor [and] Ken Dodd has been shot to smithereens, which is no less than his brief cameo appearance deserved'.

- Sylvester McCoy chatted to Neil Clements of the *Daily Express* for the article *The real McCoy* which appeared on Saturday 7 November, commenting on rumours that *Doctor Who* would be cancelled in its 25th year and promoting his return to the stage in *The Pied Piper*.

- Press reaction to the serial was generally adverse, reflecting the public's (and the fans') general dissatisfaction with *Doctor Who* at the time. Cartmel however, did approach Kohll to write another serial, although the writer was exhausted and preferred to concentrate on other work.

- Former fan John Russell felt the show had little interest when reviewing it in the *Sunday Times* on Sunday 8: 'The long-running sci-fi pantomime is now so hard up that comedians like Ken Dodd have been pressed into service... Many former *Dr Who* viewers, including this one, now feel that

Below: Ray becomes the owner of Billy's Vincent.





Left: The call of the Chimeron Princess incapacitates the Bannermen.

events in the BBC gravel pit are of little interest.' McCoy's feature on *Hartbeat* was screened on Wednesday 11.

- Meanwhile, the discontent in some areas of fandom was about to go public. Former unofficial series adviser Ian Levine expressed his concerns about the current series in the fanzine *DWB* and on Tuesday 10 filmed an item for BBC2's *Did You See...?* criticising Nathan-Turner's approach to the show; he was joined on the item by *Doctor Who* historian Jeremy Bentham and media academics Peter Anghelides and Manuel Alvarado. The *DWB* story fuelled a media campaign; Geoff Baker penned *Fans' verdict on Timelord – exterminate!* for *The Star* on Saturday 14, quoting Levine and indicating that fans wanted Grade to sack Nathan-Turner. During transmission, the production staff was sent a letter from a Merseyside band claiming that its stage name was 'Delta and the Bannermen'.

- Additional audience research was conducted by the BBC when around 3000 viewers were asked specific questions about the series. The serial was found entertaining by 61%, the best figure of the 1987 series, and favourable reaction to Sylvester McCoy also peaked with a grade of 54% (although this was still notably lower than the marks attained by his predecessor, Colin Baker). The storyline met with a 52% mark of approval, but Bonnie Langford's role as Mel began a downward slide with only 39% of viewers approving of her portrayal.

- Out-takes from the serial were screened in the Clown Court section of *The Noel Edmonds Saturday Roadshow* on Saturday 8 October 1988, with McCoy recording a special item as the Doctor to introduce them.

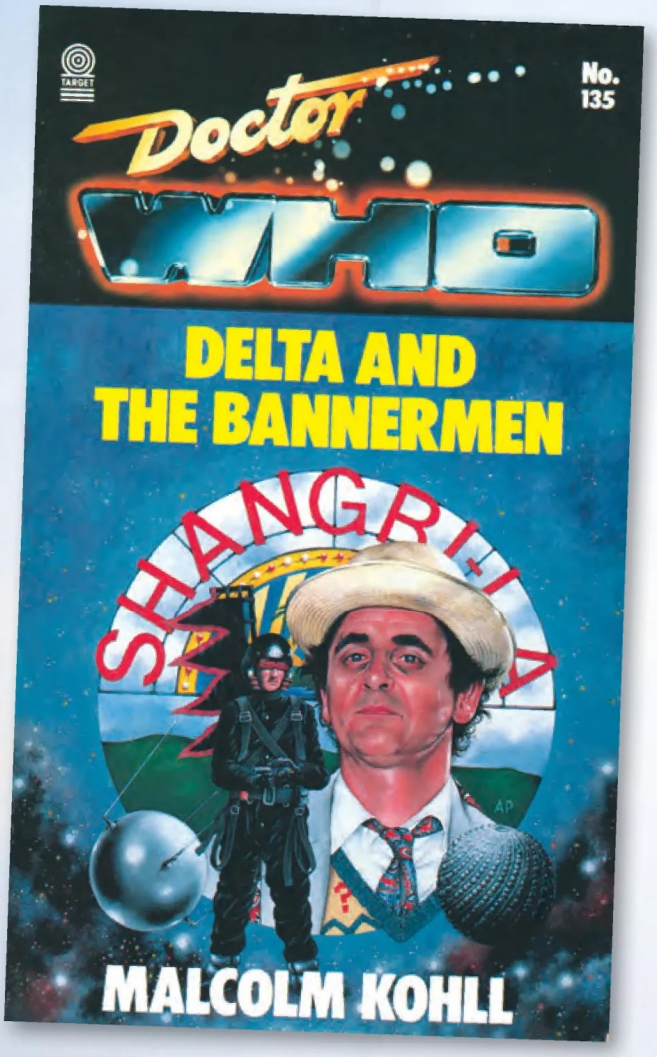
- *Delta and the Bannermen* was sold for broadcast abroad to the United States, Australia, Canada, United Arab Emirates, Germany, New Zealand and Japan. In Germany, the story was entitled *Delta und die Bannermanner* and in this version, at the end of Part Three, most of the song *Here's to the Future* was replaced by *Who's Sorry Now.* UK Gold screened the serial in episodic and compilation form December 1994.

- The serial is one with particularly fond memories for Sylvester McCoy, who found it great fun to make and also enjoyed the chance to be outside so much as opposed to being confined to a studio.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Monday 2 November 1987	7.35pm–8.00pm	BBC1	24'47"	5.3M (90th)	63
Part Two	Monday 9 November 1987	7.35pm–8.00pm	BBC1	24'23"	5.1M (93rd)	60
Part Three	Monday 16 November 1987	7.35pm–8.00pm	BBC1	24'22"	5.4M (87th)	60

Merchandise



Right: Alister Pearson's cover for the novelisation of the story.

Five pieces of Keff McCulloch's specially composed music were issued in November 1988 on LP, cassette and CD. *The Doctor Who 25th Anniversary Album (REB 707)* from BBC Records and Tapes contained *Gavrok's Search, Burton's Escape, The Sting, The White Flag* and *Here's to the Future*. The same tracks of music subsequently appeared on the CDs *Evolution – The Music from Doctor Who* issued by Prestige in May 1997 and *Music from Doctor Who* from Castle Pulse in July 2002. Silva Screen included the song *Here's to the Future* on the four-CD set *Doctor Who: The 50th Anniversary Collection* in December 2013; this also appeared along with a suite of music from the story on the 11-disc version in September/November 2014.

30 Years at the Radiophonic Workshop, released in July 1993, also included music and sound effects from this serial.

DVD release

Malcolm Kohll expanded and restored missing scenes when he novelised his story for Target paperbacks in 1987, and it was published as Book 135 in January 1989. Alister Pearson provided the cover artwork, and although the spine incorrectly reads *Doctor Who – Delta and the Bannerman,* the cover of the unreleased WH Allen hardback did have the correct title. The novel was reprinted in November 1991 with a slightly revised cover, but the same artwork.

BBC Worldwide released the serial on VHS in March 2001 with a montage of images from the story on the cover.

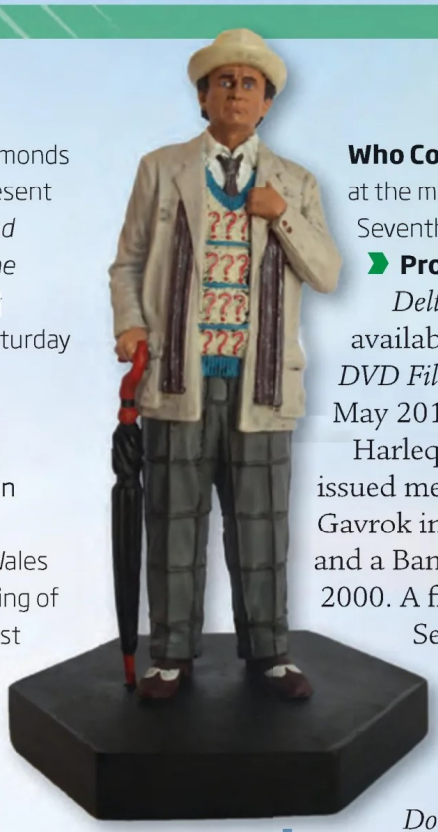
Delta and the Bannermen was released on DVD in June 2009. The accompanying extras included:

- **Commentary** by Sylvester McCoy, Sara Griffiths, Chris Clough and Andrew Cartmel
- **But First This...** – Andi Peters presents a contemporary children's TV feature on location with the cast of *Delta and the Bannermen,* broadcast Monday 31 August 1987
- **Interview Rushes** – extra material from the *But First This...* interviews with Sylvester McCoy, Bonnie Langford (Mel) and Ken Dodd (Tollmaster)

- **Clown Court** – Noel Edmonds and Sylvester McCoy present out-takes from *Delta and the Bannermen* from *The Noel Edmonds Saturday Roadshow* broadcast Saturday 8 October 1988
- **Trails and continuity**
- **Photo gallery**
- **Radio Times billings** in Adobe PDF format
- **Wales Today** – a BBC Wales news report on the making of the programme broadcast Friday 3 July 1987
- **Part One: First edit** – the original 30'29" edit of the episode.
- **Hugh and Us** – an interview with Hugh Lloyd
- **Stripped for Action: The Story of Doctor Who Comics: The Seventh Doctor** – a look at the many comic strip adventures of the Seventh Doctor
- **Production information subtitles**

Delta and the Bannermen was available in issue 62 of *Doctor Who – DVD Files*, published by GE Fabbri in May 2011.

Harlequin Miniatures issued metal models of Gavrok in November 1999 and a Bannerman in January 2000. A figurine of the Seventh Doctor from *Delta and the Bannermen* was produced for Eaglemoss' *Doctor Who Figurine Collection* issue 51 in July 2015. ■



Left: Eaglemoss' figurine of the Seventh Doctor.





Left and above: Covers for the video and DVD releases of the story.

Cast and credits

CAST

Sylvester McCoy The Doctor
and
Bonnie Langford Melanie
with
Don Henderson Gavrok
Belinda Mayne Delta
Stubby Kaye Weismuller
Morgan Deare Hawk
Hugh Lloyd Goronwy [2-3]
Ken Dodd Tollmaster [1]
Richard Davies Burton
David Kinder Billy
Sara Griffiths Ray
Johnny Dennis Murray [1- 2]
Martyn Geraint Vinny [2]
Brian Hibbard Keillor [1-2]
Clive Condon Callon [2-3]
Richard Mitchley Arrex [2-3]
Tim Scott Chima [1]
Anita Graham Bollit [1-2]
Leslie Meadows Adlon [1-2]
Robin Aspland, Keff McCulloch, Justin Myers, Ralph Salmins The Lorells [1]
Tracey Wilson, Jodie Wilson Vocalists
Jessica McGough[1], **Amy Osborn** Young Chimeron [2]
Laura Collins[2], **Carley Joseph** Chimeron Princess [3]

[1] Billed in *Radio Times* as Baby Chimeron
[2] Billed in *Radio Times* as Young Chimeron

Below: Gavrok leads the attack on Goronwy's cottage.



UNCREDITED

Roy Scammell Stunt Bannerman/Stunt Double for Gavrok
Bill Malin, Jeremy Davies Chimerons
Ross Murray[3], **Russell Diamond, Derek Hartley, Robert Patton, Philip Babot, Rob York, Jared Morgan, Ricky Garrett, Ian Lawrence, Terry Bennett, Darrell Brook** Bannermen
Nicky Thompson, Leigh Anne Evans, Debbie Reid, Richard Beavis, Danny Glass, Terry Jones Yellowcoats
Jenny Bayliss, Lizenna Rees, Helen Wilkes Waitresses
Gary Townsend, Johnny Darrell, Alan Thomas East, Andrew O'Leary, Troy Mitchell, Gwyn Davies, Phil Hopkins, Michael Kelligan, Kim Stone, Margaret Davies, Delyth Evans, Gabriella Nicholson, Ros Garrett, Andrea Thompson, Steve McEachron, Philip Samms, Ian Killen, Debbie Doyle, Sandie Lee, Stella King, Susan Baker, Valerie Graham, Margarite Richards, Colin Galton Space Tourists inc Crovassi, Diptek, Ethnon, Frag, Gil, Herret and Jaxos



Left:
Doddy tickles the TARDIS.

CREDITS

Written by Malcolm Kohll
Stunt Arranger: Roy Scammell [1]
Theme Music Composed by Ron Grainer
Theme Arrangement/Incidental Music: Keff McCulloch
Special Sound: Dick Mills
Production Manager: Gary Downie
Production Associate: Ann Faggetter
Production Assistant: Rosemary Parsons
Assistant Floor Managers: Christopher Sandeman, Kim Wilcocks
Visual Effects Designer: Andy McVean
Video Effects: Dave Chapman
Vision Mixer: Shirley Coward
Film Cameraman: William Dudman [1]
Engineering Manager: John Wilson
Cameramen: Alastair Mitchell, Chas Snare
Videotape Editor: Hugh Parson
Properties Buyer: Cathy Cosgrove
Lighting: Ian Dow
Sound: Doug Whittaker, Brian Clark
Costume Designer: Richard Croft
Make-Up Designer: Gillian Thomas
Script Editor: Andrew Cartmel
Graphic Designer: Oliver Elmes
Designer: John Asbridge
Producer: John Nathan-Turner
Director: Chris Clough
BBC © 1987

Below:
Stubby Kaye and Sylvester McCoy pose for the camera.



Andy Scourfield, Paul Laker, James Rourke, Melanie Brooks, Sue Hopkins, Eric Goldini and son, Toni Caroll and two sons, Elizabeth Baker, Bob Prentiss and daughter, Lynda Jenkins and daughter and niece, Stella Brett, Vicki Edmunds, Marie Phillips, Jenny Downham, Sian Davies Holiday Makers
Gary Townsend, Johnny Darrell, Alan Thomas East, Kim Stone, Margaret Davies, Delyth Evans, Gabriella Nicholson, Ros Garrett, Andrea Thompson, Debbie Doyle, Sandie Lee, Stella King, Susan Baker, Valerie Graham, Margarite Richards, Colin Galton
..... Bus Full of Campers
Pepsi Burton's Dog

[3] Booked but not used

Profile

DON HENDERSON

Gavrok

Born Donald Francis Henderson on 10 November 1932 in Leytonstone, London, he grew up in Epping, Essex where his father was a carpenter.

Having been a dental technician in the army, a detective constable with Essex police and a travelling insurance salesman, Henderson was in his mid-30s when dared by a friend to audition for the RSC in 1966. He played messengers and soldiers at Stratford and the Aldwych in London before progressing to roles including Lucilius in *Julius Caesar* (1972) and Scarus in *Antony and Cleopatra* (1972). He was an attendant in the RSC film version of *A Midsummer Night's Dream* (1968) and an attendant/soldier in a BBC production of *All's Well That Ends Well* that provided his TV début on 19 February 1970.

Below: Don Henderson with Gary Olsen in *2Point4 Children* in 1992.



Leaving the RSC in 1972, he moved into television with the regular roles of Master-at-Arms Heron in naval drama *Warship* (1973/4, 1976) and Tom Carne in *Poldark* (1975).

His grim face and stocky build brought roles as 'heavies' or senior detectives (not surprisingly, since he had been one in real life) with 1970s TV guest parts in *The Protectors* (1972), *Softly, Softly: Task Force* (1973 and 1975), *New Scotland Yard* (1973, 1974), *Dixon of Dock Green* (1974), *Regan* (1974), *Crown Court* (1974, 1977), Brian Clemens' *Thriller* (1974), *Van der Valk* (1977), *Crossroads* (1978), *Scorpion Tales* (1978), *Dick Turpin* (1979), *The Enigma Files* (1980), *The Onedin Line* (1980) and no less than five *Play for Today* productions.

Comedy work included Diana Rigg's sketch show *Three Piece Suite* (1977), *Ripping Yarns* (1977) and *Get Some In!* (1977).

His best-remembered TV part was DS George Bulman, who first appeared in offbeat Granada crime series *The XYY Man* (1976/7). Bulman spun off into the tough but tongue-in-cheek *Strangers* (1978-82), the original rather thuggish character developing eccentricities including wearing woollen gloves, using a Vicks inhaler and carrying polythene bags.

In 1980 Henderson underwent surgery for throat cancer, leaving him with a distinctive rasp that added to Bulman's quiet menace.

Finally the character headed the eponymous *Bulman* (1985, 1987), a gentler detective series, with the retired Bulman now working as a watchmaker, and Siobhan Redmond as his sidekick.

Henderson continued to take many TV guest roles including *The Boy Who Won the Pools* (1983), *The Baker Street Boys* (1983), *Spyship* (1983), *Jemima Shore Investigates* (1983), *The Happy Apple* (1983), *Dead Head* (1986), *Dempsey & Makepeace* (1986), *Last of*



Above: Henderson as Gavrok in *Delta and the Bannermen*.

the Summer Wine (1988), *Minder* (1989) and *Making Out* (1989). He also fronted BBC adult literacy series *Spelling It Out* (1988).

Henderson usually appeared in small roles in several films a year, including *Callan* (1974), *Brannigan* (1975), *The Ghoul* (1975), *The Big Sleep* (1978), *Brazil* (1985), and *Carry on Columbus* (1992). His best-known film role, although it involved just three days' work, was as Imperial officer General Tagge in *Star Wars* (1977). He kept a strong London accent for the part, expecting to be post-dubbed by an American actor.

In other media, he was Ben in radio serial *The Archers* during 1982, while later stage appearances included *The Nerd* (1982, Manchester Royal Exchange) and an RSC production of *The War That Still Goes On* (1991, Young Vic).

The 1980s also brought children's TV fantasy series *The Secret World of Polly Flint* (1987), *Knights of God* (1987), *Dramarama: Now You See Them* (1988) and *Merlin of the Crystal Cave* (1991).

Strangers writer Murray Smith developed gangster thriller *The Paradise Club* (1989/90) for him, playing ex-priest Frank Kane, and with Leslie Grantham as his reunited brother.

A less likely vehicle was *The Absolute Beginner's Guide to Cookery* (1991), a TV food show he fronted with his friend, *Boon* actor Michael Elphick.

Single plays included *Black and Blue* (1992) and *Pat and Margaret* (1994) for *Screen One* and among TV spots were *Boon* (1991), *Moon and Son* (1992), *2Point4 Children* (1992), *The New Statesman* (1992), *Cracker* (1993), *The Detectives* (1994), *Dandelion Dead* (1994), *The Famous Five* (1995), *The Ruth Rendell Mysteries* (1996), *Casualty* (1996) and *Red Dwarf VII* (1997).

He was briefly interviewed for video production *The Doctors: 30 Years of Time Travel and Beyond* (1993) sat, somewhat inexplicably, beside Shaun Sutton and Brian Blessed.

First wife Hilary died in 1977 from lung disease; they had two children, a son and a daughter. Henderson married second wife, actress Shirley Stelfox, in 1979. He continued to live in Stratford and died after a recurrence of his throat cancer, in Warwick Hospital on 22 June 1997. ■

Index

Page numbers in *italic* type refer to pictures.

1987 series *6-7*, 8-9, *10-11*, 12-14, *15*
30 Years at the Radiophonic Workshop 101, 142

A

Ace 13, 14, 15, 64, 119, 124
Acton Rehearsal Rooms 37, 43, 83, 125
Aldred, Sophie 119, 124
Ambassadors of Death, The 84
Ark in Space, The 45
Attack of the Cybermen 106

B

Baker, Colin 4, 12, 24, 25, 26, 27, 35, 36, 41, 43, 76, 105, 106, 107, 141
Baker, Pip and Jane 14, 26, 27, 28, 31, 32, 33, 34, 35, 37, 40, 42, 45, 47, 57, 58, 63, 81
Baker, Tom 25, 35, 56
Bannermen, the 8, 108, 110, 112, 113, 114, 118, 119, 124, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 139, 141
bees 110, 113, 114, 118, 129, 136
Belazs 9, 13, 14
Belfast Telegraph 94, 125
Beyus 20, 21, 22, 23, 27, 29, 32, 46, 50
Big Finish 65, 107
Billy 13, 110, 112, 113, 114, 123, 124, 125, 128, 130, 131, 132, 136, 137, 139, 140
Bin Liner 70, 71, 72, 83, 92, 94
Blake's 7 30, 45
Blue Kangs 8, 9, 14, 70, 71, 72, 73, 77, 80, 87, 88, 89, 92, 94
Blue Peter 33, 58
Breakfast Time (BBC One) 41, 46, 58
Briers, Richard 8, 51, 82, 85, 87, 88, 90, 91, 96, 99, 101, 125
Bruce, Brenda 51, 82, 83, 91
Burton 11, 112, 113, 117, 120, 123, 124, 131, 132, 133, 136
Bush, Mel 8, 11, 12, 14, 16, 19, 20, 21, 22, 23, 27, 28, 29, 30, 32, 34, 35, 40, 41, 42, 43, 44, 45, 47, 50, 51, 52, 55, 57, 66, 70, 71, 72, 73, 76, 77, 78, 79, 80, 83, 84, 85, 86, 87, 88, 89, 92, 94, 96, 98, 104, 106, 107, 108, 110, 112, 113, 118, 119, 121, 123, 124, 125, 130, 131, 132, 133, 136, 137, 138, 139, 140, 141, 142
But First This... 132, 138

C

Campbell, Ken 26, 32, 33, 60, 61, 62, 63
Caretakers 70, 71, 72, 73, 79, 80, 83, 87, 88, 89, 90, 91, 94
Cartmel, Andrew 6, 8, 9, 11, 14, 30, 31, 32, 33, 35, 42, 52, 58, 64, 68, 76, 79, 81, 84, 85, 87, 88, 95, 101, 117, 118, 119, 121, 127, 140, 142
Castrovalva 19, 41, 76
Caves of Androzani, The 32
Centre of Leisure, the 22, 23, 30, 40, 41, 44, 50, 58
Chapman, Dave 37, 43, 88, 92
Chase, The 110
Chief Caretaker 8, 68, 70, 71, 72, 73, 77, 80, 81, 82, 94, 96, 12
Chimeron Princess 112, 113, 114, 127, 128, 130, 141
Cinderella 49, 62, 105, 120, 125
Cleaner robots 8, 52, 66, 70, 71, 72, 73, 75, 76, 79, 81, 84
Clegg, Karen 39, 46
Clough, Chris 117, 118, 119, 120, 121, 125, 130, 131, 133, 142
Commentaries 58, 101, 142
Cooke, Howard 82, 84, 87, 98, 101
Cornwell, Judy 51, 82, 101
Creature from the Pit, The 121
Croft, Richard 121, 127
Crowley, Dermot 26, 32, 63
CSO 43, 44, 46, 47
Cusack, Catherine 82, 101

D

Daily Express 41, 47, 53, 132, 140
Daily Mail 51, 54
Daily Mirror 25, 31, 33, 51, 52, 139
Daily News 98
Daily Star 51, 132, 141
Daily Telegraph 51, 53
Dalek Invasion of Earth, The 82
Davies, Richard 11, 120, 133
Davison, Peter 25, 53, 117
Day of the Doctor, The 4
Deare, Morgan 128, 131
Death Comes to Time 65
Deep Breath 19
Delta and the Bannermen 6, 8, 9, 11, 12, 27, 36, 51, 81, 95, 99, *108-109*, 110, *111*, 112-114, *115-116*, 117-119, *120-121*, 122-125, *126*, 127-136, *137*, 138-147
- broadcast 140-141
- cast and credits 144-145
- costumes 127
- editing 136-137
- *Flight of the Chimeron* (working title) 81, 91, 117, 119, 121, 133, 134
- merchandise 142-143
- post-production 134-137

pre-production ... 116-125
production ... 126-133
profile ... 146-147
publicity ... 138-139
ratings ... 140, 141
readthrough ... 125
rehearsals ... 121, 129, 132, 133
story ... 112-114
Delta ... 13, 14, 110, 112, 113, 114, 117, 118, 119, 120, 122, 123, 124, 127, 128, 129, 130, 131, 136, 137, 140
Deputy Chief Caretaker ... 12, 70, 71, 72, 73, 77, 82, 89, 90, 94
Dimensions in Time ... 64, 107
Doctor Dances, The ... 110
Doctor Who – DVD Files ... 58, 101, 143
Doctor Who 25th Anniversary Album, The ... 57, 100, 142
Doctor Who and the Silurians ... 41
Doctor Who Celebration and Tour ... 33, 37, 54, 83, 97
Doctor Who Magazine ... 46, 106
Doctor Who TV Movie ... 4, 63, 65
Doctor Who: Race Against Time ... 26
Doctor Who: Regeneration ... 58
Doctor Who: The 50th Anniversary Collection ... 58, 101, 142
Doctor Who: Then & Now ... 37
Dodd, Ken ... 12, 51, 91, 96, 98, 120, 125, 130, 131, 132, 133, 138, 139, 140, 142, 145
Doig, Clive ... 25, 62, 63, 64, 101
Downie, Gary ... 121, 122
Dragonfire ... 6, 7, 8, 9, 12, 14, 98, 119, 125, 133
DVD Extras ... 58, 101, 142-143
DWB (fanzine) ... 106, 141
Dynasty ... 26, 38, 39, 41

E

Earthshock ... 35, 127
EastEnders ... 47, 107, 118
Edwards, Gareth ... 48, 50, 58
Eighth Doctor ... 4, 65
Einstein, Albert ... 20, 31, 43
Eleventh Doctor ... 68
Ellis, Janet ... 33, 58, 60
Elmes, Oliver ... 48, 49, 58, 92, 121
Eureka ... 25, 63
Evening Gazette ... 138
Evening Standard ... 54
Evolution – The Music from Doctor Who ... 58, 100, 142

F

Faceless Ones, The ... 39, 42
Faroon ... 21, 22, 23, 30, 39, 40, 41
Fielder, David ... 26, 32, 63
Fielding, Janet ... 32, 63
Fifth Doctor ... 13, 19, 27, 32
Fire Escape ... 70, 71, 72, 83, 92, 94
Five(ish) Doctors Reboot, The ... 65
Fourth Doctor ... 13, 27
Frontier in Space ... 127
Full Circle ... 81

G

Gardner, Lynn ... 124, 125
Gauntlett, Richard ... 37, 38, 42
Gavrok ... 8, 9, 11, 108, 112, 113, 114, 118, 120, 122, 124, 126, 128, 131, 132, 133, 136, 137, 138, 140, 143, 144, 146, 147
giant brain ... 19, 22, 23, 26, 30, 45, 46, 47, 54
Goronwy ... 110, 112, 113, 114, 118, 119, 123, 124, 128, 129, 135, 136, 144
Grade, Michael ... 41, 51, 54, 98, 141
Grainer, Ron ... 49, 95
Great Architect, the (see also Kroagnon) ... 68, 70, 71, 72, 80, 91, 99
Greatest Show in the Galaxy, The ... 68, 98
Green Death, The ... 36
Greenstreet, Mark ... 38, 39, 50, 51, 54, 55
Griffiths, Sara ... 119, 124, 125, 128, 133, 142
Guardian, The ... 33, 54, 55, 105

H

Happiness Patrol, The ... 68
Harlequin Miniatures ... 57, 143
Hartnell, William ... 12, 35
Hawk ... 112, 113, 114, 117, 118, 120, 122, 123, 124, 128, 131, 134, 135, 136
Henderson, Don ... 8, 51, 120, 121, 126, 127, 130, 131, 132, 133, 146-147
Hibbard, Brian ... 9, 120, 131
Hines, Frazer ... 33
Howard, Colin ... 58, 101

I

Ikona ... 20, 21, 22, 23, 26, 27, 29, 40, 41, 42, 45, 50, 55
Image of the Fendahl ... 39
Invasion of Time, The ... 76
It's Wicked (BBC 1) ... 55, 86

J

Jigsaw ... 25, 60, 62, 101

K

Kane ... 7, 8, 9, 13, 14
Kaye, Stubby ... 51, 120, 128, 131, 132, 145
Keeper of Traken, The ... 35, 46
Keillor ... 11, 112, 113, 120, 123, 124, 131, 137
Ken Campbell Roadshow, The ... 60, 61, 62
Keys of Marinus, The ... 42, 80
killer insects ... 19, 22, 44
Kinder, David ... 125, 127, 131, 132, 134, 135

Kohll, Malcolm 117, 118, 119, 121, 122, 123, 125, 128, 130, 140, 142
Kroagnon (see also the Great Architect) 7, 68, 72, 73, 76, 79, 80, 87, 88, 90, 91, 99, 100

L

Lakertya 16, 20, 23, 28, 29, 50, 51
Lakertyans 20, 23, 27, 29, 30, 37, 39, 42, 44, 45
Langford, Bonnie 11, 14, 24, 31, 33, 37, 40, 41, 43, 46, 50, 52, 53, 55, 58, 63, 64, 83, 84, 85, 88, 96, 98, 100, 104-107, 119, 120, 129, 130, 132, 138, 141, 142
Leisure Hive, The 28
Lloyd, Hugh 51, 119, 120, 129, 131, 138, 143
Location Filming 28, 33, 35, 38, 40, 63, 81, 110, 117, 121, 138
- Elmswell House, Chalfont St Giles, Buckinghamshire 83, 84, 92
- British Tissues Hangar, Llandow Trading Estate, Llandow 124, 132
- Cloford Quarry, near Shepton Mallet 36, 40
- Ewenny, Bridgend 129
- Hensol Forest 128
- Majestic Holiday Park, Barry Island ... 122, 124, 125, 129
- Pysgodlyn Mawr Reservoir 128
- Sandwell Quarry (Springwell Lock Quarry), Rickmansworth 125, 127, 136
- Sutton Farm, Penarth 128, 129, 132
- Westdown Quarry 36, 41
- Whatley Quarry 36, 40

logo 33, 48
Lorells, The 123, 125, 134, 135
Maddy 71, 73, 81, 82, 87, 92, 98

M

Magician's Apprentice, The 110
Mallett, Nicholas 80, 81, 82, 83, 84, 86, 88, 90, 91
Mansfield, Stephen 37, 44, 130
Mapson, Colin 36, 38, 47, 58
Mark of the Rani, The 19, 26, 42, 43, 57
Masque of Madragora, The 45
Mawdryn Undead 121
Mayne, Belinda 120, 127, 132
McCoy, Sylvester 4, 12, 25, 26, 27, 31, 32, 33, 34, 35, 36, 37, 40, 41, 42, 43, 45, 47, 48, 50, 52, 53, 54, 55, 56, 58, 60-65, 68, 80, 83, 84, 85, 86, 87, 88, 89, 91, 96, 97, 98, 99, 101, 105, 106, 107, 110, 120, 128, 130, 131, 132, 133, 138, 140, 141, 142, 143, 145
McCulloch, Keff 49, 51, 95, 101, 125, 132, 135, 138, 142
McGann, Paul 65
McGough, Jessica 128-129, 139
McVean, Andy 121, 129, 130, 133
Meglos 46
Merrison, Clive 51, 82
Mills, Dick 50, 95, 101, 135
Mitchell, Stan 36, 128
Moore, Susan 37, 44, 130
Morgan, Andrew 30, 32, 38, 39, 43, 45, 47, 58
Murray 11, 112, 113, 114, 120, 122, 124, 130, 131, 132, 137
Music from Doctor Who 58
music 49, 58, 81, 94-95, 100, 118, 119, 121, 122, 123, 124, 125, 132, 134-135, 142
Nathan-Turner, John 6, 24, 25, 26, 27, 28, 30, 31, 32, 33, 35, 37, 41, 42, 43, 47, 48, 49, 54, 55, 56, 57, 58, 63, 74, 76, 79, 80, 81, 82, 83, 85, 87, 88, 91, 95, 96, 97, 98, 99, 106, 117, 118, 119, 120, 124, 125, 127, 128, 129, 131, 132, 135, 139, 141

N

Navarinos 11, 108, 112, 113, 122, 129, 134
News of the World 55
Night of the Doctor, The 4
Ninth Doctor 4
No Exit 71, 87, 92
Noel Edmonds Saturday Roadshow 141, 143

O

O'Mara, Kate 26, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 51, 52, 54, 58
Open Air 55, 83, 96, 99
overseas sales 56, 99, 141

P

Paradise Towers 6, 7, 8, 11, 12, 14, 31, 36, 56, *66-67*, 68, *69*, 70-73, *74-75*, 76-77, *78*, 79-83, *84-85*, 86-92, *93*, 94-96, *97*, 98-101, *102*, 103, *104*, 105-107, 125, 139, 140
- broadcast 97-99
- cast and credits 102-103
- costumes 84, 87
- editing 92-94
- merchandise 100-101
- post-production 92-95
- pre-production 74-83
- production 84-91
- profile 104-107
- publicity 96
- ratings 98, 99
- readthrough 83
- rehearsals 83, 84, 85, 86, 88
- story 70-73

Paradise Towers 12, 14, 52, 66, 70, 72, 73, 76, 77
Pearson, Alister 57, 100, 142
Pertwee, Jon 33
Peter Pan 33, 37, 43, 106
Pex 8, 14, 70, 71, 72, 73, 77, 79, 80, 82, 84, 86, 87, 88, 91, 92, 94, 98, 99

Pickering, Donald....42, 51, 54
Pied Piper, The....25, 32, 63, 64, 140
Pirate Planet, The....38, 81
Pirates of Penzance, The....33, 63, 105, 106
Powell, Geoff....37, 42, 43, 45, 46
Powell, Jonathan....25, 58, 97
Pyramids of Mars....41

R

Radio Times....52, 55, 56, 84, 96, 98, 106, 130
Radiophonic Workshop....50, 95, 136
Rani, the....12, 14, 16, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 49, 50, 52, 54, 57
Ray....12, 112, 113, 114, 119, 123, 124, 125, 133, 136, 137, 140
Red Kangs....9, 14, 70, 71, 72, 73, 77, 80, 88, 89, 92, 94, 96
regeneration....4, 5, 13, 16, 19, 26, 32, 43, 55, 65
Resurrection of the Daleks....81
Revelation of the Daleks....110
Robot....13
Rogers, Colin....88, 95, 98
Rose....4

S

Sarn....20, 21, 36, 39, 41, 42
Saward, Eric....31, 106
Scammell, Roy....84, 127
Second Doctor....4, 13, 80
Shangri-La....112, 118, 119, 120, 121, 122, 123, 129, 134, 136, 138
Shock of the New, The....81, 83, 88
Silva Screen....58, 101, 142
Sixth Doctor....6, 12, 13, 25, 27, 35, 57
Slowe, Gerogia....119, 124
Snell, David....94-95, 101
South Wales Echo....139
Spearhead from Space....4
Spriggs, Elizabeth....51, 82, 83, 91
Stage and Television Today, The....54, 97
Stolen Earth, The....110
strange matter....20, 21, 23, 28, 45
Stuart, Cassie....119, 124
Sun, The....33, 96, 98, 99, 132, 138
Sunday Times, The....52, 54, 140
Survival....64

T

Tabby....70, 71, 72, 79, 82, 83, 85, 87, 92, 95
TARDIS....14, 16, 20, 21, 23, 27, 30, 33, 40, 41, 43, 44, 48, 50, 52, 56, 70, 76, 86, 88, 96, 112, 113, 114, 122, 128, 130, 133, 136
Target novelisation....57, 100, 142
Tayler, Simon....81, 84
Terror of the Autons....35
Terror of the Vervoids....107
Tetraps....19, 21, 22, 23, 27, 28, 30, 34, 36, 37, 38, 40, 41, 42, 43, 44, 45, 50, 51, 52, 55, 57
theme music....33, 49, 55, 56, 95
Third Doctor....4, 13, 27
Thomas, Gillian....121, 127
Three Doctors, The....35, 127
Tilda....70, 71, 72, 78, 79, 82, 83, 85, 87, 91, 92
Time and the Rani....6, 11, 126-*18*, 19-23, *24*, 25-37, *38-39*, 40-52, *53*, 54-60, *61*, 62-65, 68, 80, 96, 98, 106, 118, 121, 125, 140
- broadcast....53-56
- cast and credits....59
- casting the Doctor....25-27, 32-33
- costumes....27, 34, 35, 36, 37, 40, 41, 43, 46
- editing....50
- merchandise....57-58
- post-production....48-50
- pre-production....24-37
- production....38-47
- profile....60-65
- publicity....51-52
- ratings....53, 56
- readthrough....37
- rehearsals....37, 38, 43, 44, 45
- story....20-23
- *Strange Matter* (working title)....26, 30, 47, 51, 80, 81, 84, 118

Time-Flight....30
Times, The....33, 52, 140
TISWAS....11, 62
title sequence....48-49, 50, 55, 58, 84
Today....31, 33, 35, 52, 54, 96
Tollmaster, the....112, 119, 120, 122, 133, 136, 138, 139, 142
Tomb of the Cybermen, The....41, 82
trailers....51, 52, 55, 132, 138, 139
Trew, Ken....35, 36, 37, 42, 44
Trial of a Time Lord, The....24, 31, 32, 33, 74, 76, 80, 81, 86, 91, 105, 106, 107, 118, 127, 133
Troughton, Patrick....12, 25, 27, 35, 80
Tucker, Mike....36, 38, 44, 133
Twelfth Doctor....19, 110
Twin Dilemma, The....35
Two Doctors, The....82

U

Urak....20, 21, 22, 23, 27, 28, 32, 37, 40, 41, 42, 43, 44, 50

V

Ventham, Wanda 38, 39, 42, 45, 51, 54
Vision On 62
visual effects 36, 41, 42, 44, 47, 81

W

Wales Today 131
War Doctor, the 4
War Games, The 4
Warriors of the Deep 91
Warriors' Gate 81
Webb, Jacki 45
Weismuller 112, 113, 114, 117, 118, 120, 122, 123, 124, 128, 131, 134, 135, 136
WH Allen 57, 100, 142
Wilsons, The 125, 135
Wyatt, Stephen 8, 31, 68, 74, 76, 77, 79, 80, 81, 82, 84, 85, 87, 95, 98, 99, 101

Y

Yellow Kang 70, 77, 87, 90
Young Caretaker 70, 83, 90
Young, Joseph 83, 88, 90, 91



BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 144-146

TIME AND THE RANI

The TARDIS is forced down on the planet Lakertya by the Rani where the Doctor regenerates into his seventh body. Masquerading as Mel, the Rani tricks the Doctor into helping her further her plans to take control of the universe.

PARADISE TOWERS

Arriving in Paradise Towers, the Doctor and Mel find that the high-rise apartment block fails to live up to its name. Warring gangs battle it out in the corridors, murderous cleaning robots are on the prowl, and something sinister is hidden in the basement.

DELTA AND THE BANNERMEN

Joining a group of alien tourists for an unplanned stop at a 1950s holiday camp in Wales, the Doctor and Mel discover that one of the holidaymakers is being pursued by the ruthless Gavrok and his Bannermen, who are determined to make her race extinct.







BBC